FANTASY & SCI-FI DIGITAL ART

ImagineFX

Issue 69 | May 2011 | Printed in the UK
£5.99
Future
9 771748 930003 05>

1&1 WEB HOSTING



PROFESSIONAL WEBSITES

As the world's largest web host 1&1 utilises the latest technology to bring you great features such as...

.org.uk
.co.uk
.me.uk

Inclusive Domains

1&1 web hosting packages include .uk domains that are free for the life of your package.

Advanced Website Features

Give your website an extra dimension with our advanced site building and database tools.

Free Web Design Software

Professional web design software is included in all 1&1 web hosting packages.

Developer Features

Extensive scripting language support including Perl, PHP 4/5/6 (beta) and the Zend Framework.

Marketing Tools

1&1 provides marketing tools to optimise your website and drive visitors your way.

Green Data Centres

Our highly secure data centres are powered by green energy.



1&1 HOSTING PACKAGES

6 MONTHS FREE!*

HURRY - OFFER ENDS 30/04/2011!

1&1 HOME PACKAGE:

- 1 .uk domain included
- 10 GB Web Space
- UNLIMITED Traffic
- 1,500 IMAP/POP3 E-Mail Accounts
- 1,500 Online-Office Accounts
- 1 MySQL Database
- PHP 5 incl. Zend Framework, PHP 6 (beta) and Perl
- NetObjects Fusion® 1&1 Edition*
- 1&1 easyShop
- 24/7 Express Support

£0.00 ~~£4.99~~ per month
for the first 6 months, then £4.99 per month*

Check out our website for more fantastic offers, such as...
DOMAIN OFFERS:
.info domains only £0.99 first year*
.co.uk domains only £2.49 first year*

1&1

MEMBER OF united internet

Call **0871 641 21 21**** or visit us now

www.1and1.co.uk

*Special offers available for a limited time only. 12 month minimum contract term applies for special offers on web hosting packages. NetObjects Fusion 1&1 Edition software only compatible with Windows operating systems and available as download from 1&1 Control Panel. Special offer price on .info and .co.uk domains applies for the first year of registration, subsequent years will be charged at standard price. Terms and Conditions apply, please see website for further details. Prices exclude VAT.

**Calls cost 6p per minute from a BT landline, calls from other operators and mobiles may be higher.

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

Welcome... to a visionary issue



Look ma, we're all grown up! So, what do you think of our bigger size? I'm delighted that we're able to make a little more room for all the art that we showcase every month. I hope you are, too.

This issue is epic in more ways than one. There's an incredible cast of artists taking part: from Sam Burley – one of 2010's Rising Stars – to established greats such as Stephan Martiniere and Daniel Dociu, we've got an unmatched line-up of artists on hand to share their landscape secrets.

Have you put up your huuuuge poster yet? Let me know which of the images you plumped for staring at each day. I'm sure that decorating your wall with some stellar art will inspire you to up your game and improve your own work at every opportunity.

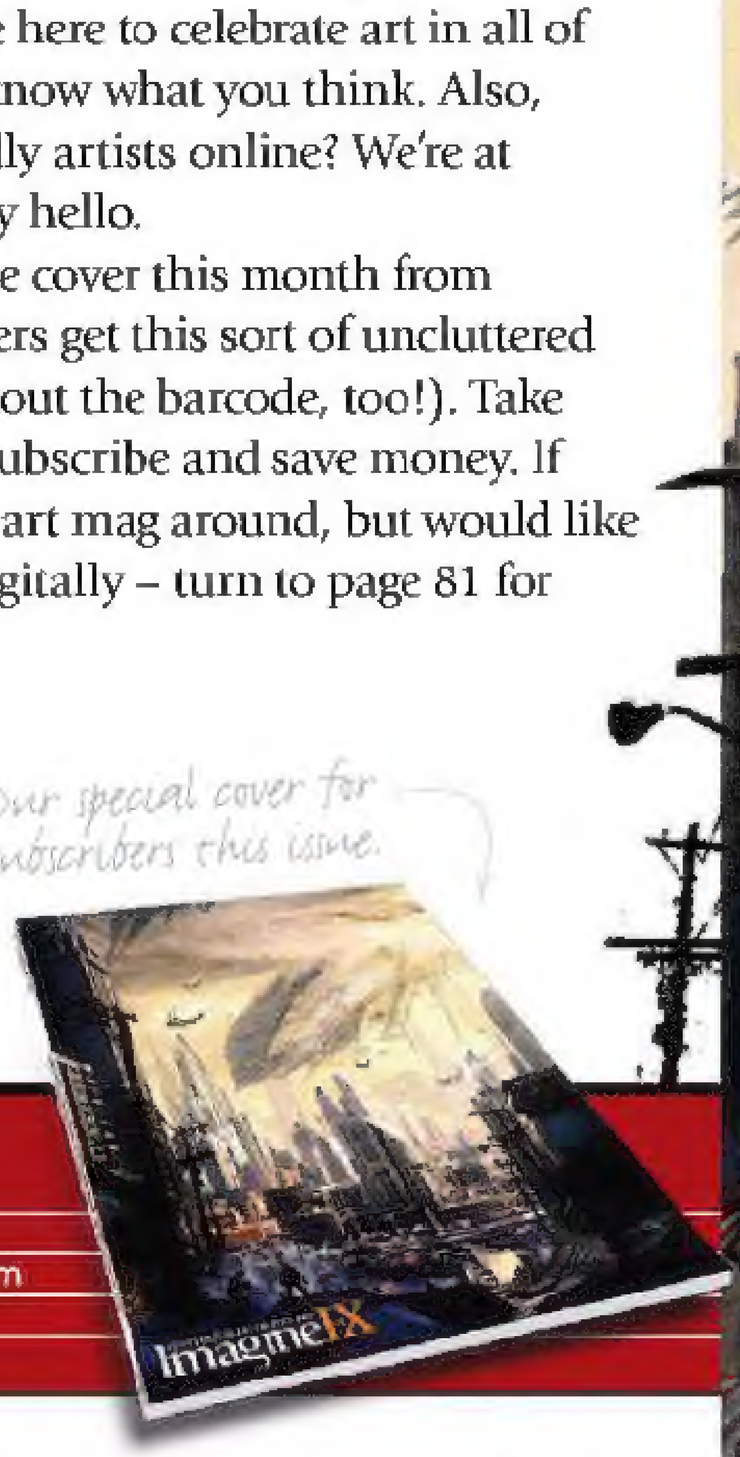
Maybe this is the first time that you've picked us up from the newsstand. If so, welcome to the ImagineFX community... come in and take a good look around! We're here to celebrate art in all of its fantastical forms, so please let me know what you think. Also, why not join our community of friendly artists online? We're at www.imaginefx.com. Pop over and say hello.

I also love our spectacular word-free cover this month from Raphael Lacoste. Our lucky subscribers get this sort of uncluttered view each and every month (and without the barcode, too!). Take a look at page 34 to see how you can subscribe and save money. If you want to sign up to the best digital art mag around, but would like to save on trees, we're also available digitally – turn to page 81 for more information on that.

Claire

Claire Howlett, Editor
claire@imaginefx.com

Our special cover for subscribers this issue.



Tell us what you think!

ImagineFX Magazine, Future Publishing Ltd,
30 Monmouth Street, Bath BA1 2BW, UK
Tel: +44 (0) 1225 442 244 **Email:** mail@imaginefx.com
Web: www.imaginefx.com
@imaginefx www.facebook.com/imaginefx

Subscribe now! Turn to pages 34 & 92

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

fileplanet.com

ImagineFX
FANTASY & SCI-FI DIGITAL ART

EDITORIAL
CLAIRE HOWLETT EDITOR
claire@imaginefx.com
IAN DEAN DEPUTY EDITOR
iandean@futurenet.com
PAUL TYSALL ART EDITOR
paul.tysall@futurenet.com
CLIFF HOPE OPERATIONS EDITOR
clifford.hope@futurenet.com
BEREN NEALE STAFF WRITER
beren.neale@futurenet.com
CONTACT US
POST ImagineFX Magazine, Future Publishing Ltd, 30 Monmouth Street, Bath, BA1 2BW, UK
PHONE +44 (0) 1225 442244
EMAIL mail@imaginefx.com
WEB www.imaginefx.com
TWITTER: @imaginefx
FACEBOOK: www.facebook.com/imaginefx
DVD PROBLEMS +44 (0) 1225 822743
EMAIL support@futurenet.co.uk
CONTRIBUTIONS
Tom Bagshaw, Matthew Bolton, Matt Boyce, Sam Burley, Lauren K Cannon, Kevin Crossley, Emma Davies, Simon Dominic, Rob Hale, Damian Hall, Nick Harris, Cerlton Hibbert, Richard Hill, Barry Keating, Maciej Kuciara, Adam Kuczek, Raphael Lacoste, Emmanuel Malin, Brynn Metheney, Mathieu Reymès, Ed Ricketts, Cynthia Sheppard, Jonathan Standing, Ella Taylor, Remko Troost, Garrick Webster
PHOTOGRAPHY Future Photography Studio
STEVE JARRATT group senior editor
STEVE GOTOBED group senior art editor
ROBIN ABBOTT creative director
JIM DOUGLAS editorial director
ADVERTISING +44 (0) 207 042 4124
NICK WEATHERALL advertising sales director
nick.weatherall@futurenet.com
RICARDO SIDOLI account sales manager
ricardo.sidoli@futurenet.com
MALCOLM STOODLEY London sales director
malcolm.stoodley@futurenet.com
ROSS ARTHURS senior sales executive
ross.arthurs@futurenet.com
MARKETING
DANIEL BRUCE brand manager
EMMA KERSHAW campaign manager
JOANNE WHITE promotions executive
CIRCULATION
STUART BROWN trade marketing manager
RICHARD JEFFERIES international account manager
RACHAEL COCK circulation and trade marketing director
PRINT & PRODUCTION
VIV TURNER production co-ordinator
ROSE GRIFFITHS production manager
NOLA COKELY ad production manager
NATHAN DREWETT ad production co-ordinator
MICHELLE ROGERS operational purchasing manager
RICHARD MASON head of production
LICENSING
TIM HUDSON international licensing director
FUTURE PUBLISHING LIMITED
STUART ANDERTON group publishing director
MATTHEW PIERCE group publisher
FIONA TULLY publisher
MARK WOOD chief executive
SUBSCRIPTIONS 0844 848 2852
UK, EUROPE AND ROW
Phone: 0844 848 2852
(outside of UK: +44 (0) 1604 251045)
Web: www.myfavouritemagazines.co.uk
Email: contact@myfavouritemagazines.co.uk
US AND CANADA
Phone (toll-free): 1-800 428 3003
Web: www.imsnews.com/imaginefx
NEXT ISSUE ON SALE **4 MAY 2011**
Printed in the UK by Midway (cover)
William Gibbons (inside)
Distributed by Seymour Distribution Ltd
+44 (0) 207 429 4000
2 East Poultry Avenue, London EC1 9PT

ImagineFX is the registered trademark of Future Publishing Ltd. All Rights Reserved.

Want to work for Future? Visit www.futurenet.com/jobs

ABC Average Net Circulation 16,817 Jan-Dec 10

Future produces carefully targeted magazines, websites and events for people with a passion. Our portfolio includes more than 150 magazines, websites and events and we export or license our publications to 90 countries around the world.

Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR)

Chief Executive: Steve Spring
Non-executive Chairman: Roger Parry
Group Finance Director: John Bowman
t: +44 (0)20 7042 4000 (London)
t: +44 (0)1225 442 244 (Bath)

© Future Publishing Limited 2011. All rights reserved. No part of this magazine may be used or reproduced without the written permission of Future Publishing Limited (company number 2008885) and registered in England and Wales. The registered office of Future Publishing Limited is Beauford Court, 30 Monmouth Street, Bath BA1 2BW. All information contained in this magazine is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this magazine. There may be circumstances in which, for editorial purposes, Future plc uses unsolicited material we receive in this magazine. If you submit unsolicited material to us, you automatically grant Future plc a licence to publish your submission in whole or in part in all editions of the magazine, and/or associated websites, in all media formats and media definitions worldwide and in any physical or digital format throughout the world. Any material you submit is sent at your own risk and, although every care is taken, neither Future plc nor its employees, agents or subcontractors shall be liable for loss or damage.

MIX
Paper from responsible sources
FSC® C007184

recycle

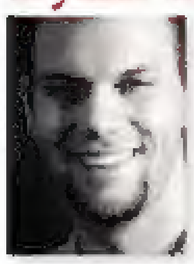
We are committed to only using magazine paper which is derived from well managed, certified forestry and chlorine-free manufacture. Future Publishing and its paper suppliers have been independently certified in accordance with the rules of the FSC (Forest Stewardship Council)

Featured artists

Every month, ImagineFX calls on some of the finest artists in the world to offer you the best guidance and to share their techniques and inspiration...



Dylan Cole



After an internship at ILM, Dylan knew he wanted to work in film. Years later he has some Hollywood's biggest movies on his CV, including The Lord of the Rings: Return of the King, TRON: Legacy and Avatar. Discover why he's one of the most sought-after matte painters in the film industry in this issue's insightful interview. Turn to page 44 and be inspired!

www.dylancolestudio.com



Robh Ruppel

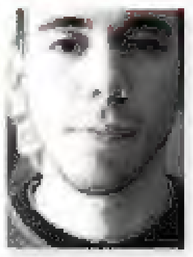


Robh joins the likes of Kekai Kotaki, Stephan Martiniere and Daniel Dociu as one of eight artists framed in our epic landscapes showcase feature this issue. An award-winning concept artist, art director and matte painter, Robh cut his teeth in movies at Boss Films before landing a job working on the video game Uncharted 2. Prepare to be wowed on page 58!

www.robhruppel.com



Sam Burley

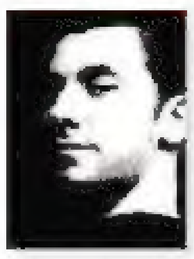


One of our 2010 Rising Star winners returns on page 76, showing how water can add a sense of energy and realism to your epic art. Focusing on the advantages a wave can bring to a composition, Sam explores colour and layer usage, bringing a sense of experimentation to a sci-fi landscape. It's good to have Sam back where he belongs, on the pages of ImagineFX!

www.samburleystudio.com

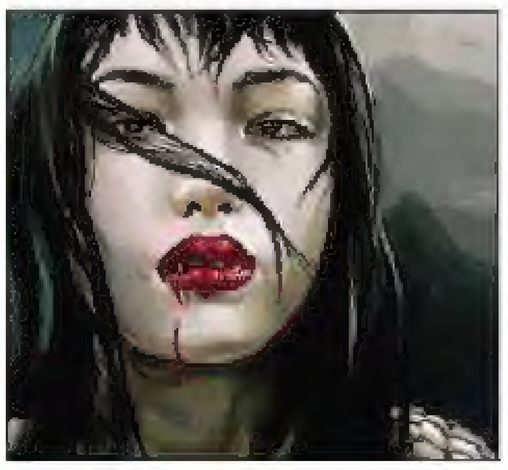


Emmanuel Malin



Although he studied architecture and later took to medical illustration, Emmanuel has found his true calling working in commercial illustration, video games and comics. He draws on his background to create unique, believable worlds and this issue he sheds light on his process. Turn to page 84 to discover how to create vibrant environments from simple shapes and textures.

www.emmanuelmalin.com



Kevin Crossley



Having cut his teeth on the pages of 2000AD, Kevin is now a comic and concept artist with a number of video games and strips fighting for space on his website. This month he demonstrates how a speedy, painterly sketch can develop your digital art skills and artistic knowledge. Take up Kevin's challenge and spend 60 minutes a day sketching a portrait by turning to page 94.

www.kevcrossley.com



Maciej Kuciara



With a CV that includes the cream of video game developers, including Naughty Dog, Crytek and People Can Fly, Maciej is an in-demand concept artist. Following hot on the heels of last issue's dragon workshop, Maciej demonstrates how to unify a painting of disparate influences through colour to create his iconic heroine. Turn to page 100 to see the full results of his experimentation.

www.maciejkuciara.com



ImagineFX Cover artist

Sit down, gaze at the majesty of Raphael Lacoste's art and allow yourself to be transported away to far-off lands and distant planets



Raphael Lacoste

COUNTRY: Canada
SOFTWARE: Photoshop
WEB: www.raphael-lacoste.com

Raphael started in theatre set design in Bordeaux, France before moving to Canada to work in video games at Ubisoft Montreal, on titles such as Assassin's Creed and Prince of Persia: The Two Thrones, which earned a VES award for outstanding pre-rendered visuals. He's now working as senior concept artist, matte painter and production designer for films.

Portfolio

Raphael's enviable portfolio highlights...



"This was a digital matte painting done for the movie Mr Nobody, art directed by Francois Schuiten," says Raphael of this atmospheric sci-fi cityscape made for a film that jumps between the 20th and 21th centuries to recount the life choices of the world's oldest man.



Raphael is also an accomplished illustrator and created this painting for the cover of the Hugo and Nebula awarded sci-fi book, The Windup Girl. Here he got to mix his love of landscapes with storytelling skills developed in the video games industry.



Moving into the film industry, Raphael came up with concept art and produced matte paintings for 2008's Journey to the Center of the Earth by New Line Cinema. "I was in charge of the scene that reveals the lush environment which lies the centre of the Earth, the Lagoon reveal," says Raphael, adding, "It was a important scene in the movie."

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

Receive great savings and get every issue delivered to your door when you subscribe! See pages 34 and 92



ImagineFX Contents

FXPosé
8 Reader FXPosé

ImagineNation
16 News
26 Planet of the Arts
30 Forum winners
32 Letters
36 Artist Q&A

Features
44 The art of Dylan Cole
The Avatar, TRON and Lord of the Rings artist on his stellar career in matte painting and film concept work.

50 Development sheet
Camille Kuo walks us through the stages of an Asian-style heroine's genesis.

52 Sketchbook
3D modeller Bayard Baudoin shows off his dark side with a set of superbly detailed, surreal creature creations.

58 The new legends of epic landscapes
Stunning panoramas from commercial and entertainment art's hottest talents of the moment to get you inspired.

112 Profile
We talk to BioWare about their constant struggle for perfection.

Reviews
106 Software
New to 3D? Try Poser Debut.
108 Books
109 Training
110 Films
111 Video games

Regulars
3 Editor's letter
34 Subscribe today
57 Back issues
92 US/Canada subs
98 Next month
114 DVD contents

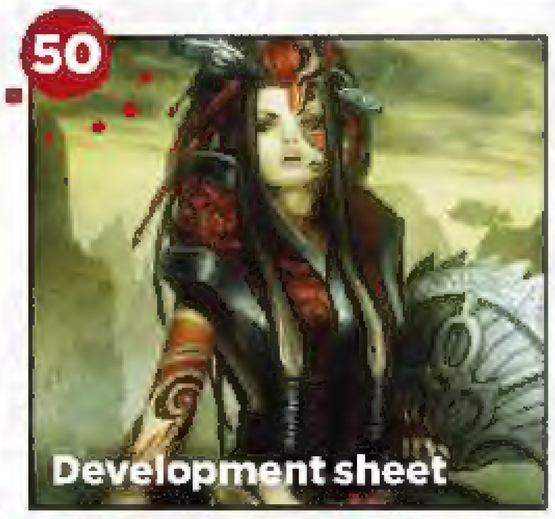


"James Cameron asked me to paint the Avatar poster while we were having lunch in his editing bay"
Dylan Cole

Reader FXPosé
THE PLACE TO SHARE YOUR DIGITAL ART

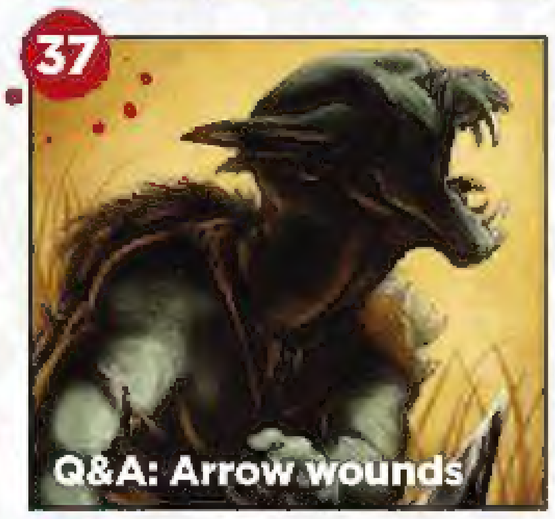


See page 8 for the best new art









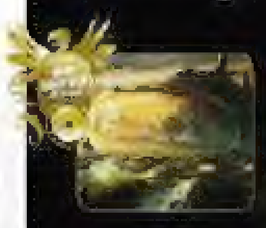






ImagineFX Workshops

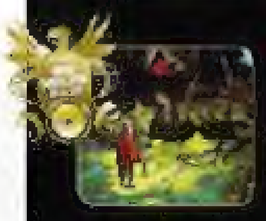
Advice and techniques from pro artists...



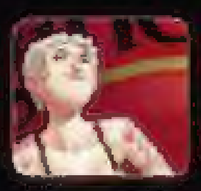
76 Paint a dramatic waterscape
Sam Burley uses waves as a compositional element.



82 Show a futuristic battlefield vista
Adam Kuczek depicts a threatening situation.



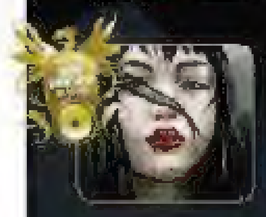
84 Achieve epic results with textures
Emmanuel Malin uses organic and graphic shapes.



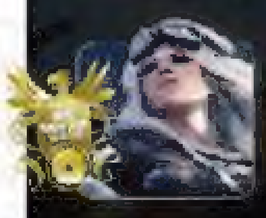
88 Get hands-on with your iPad
Mathieu Reynès tries out the SketchBook Pro app.



93 Get more from ArtRage's layers
Simon Dominic conjures up some nifty tricks.



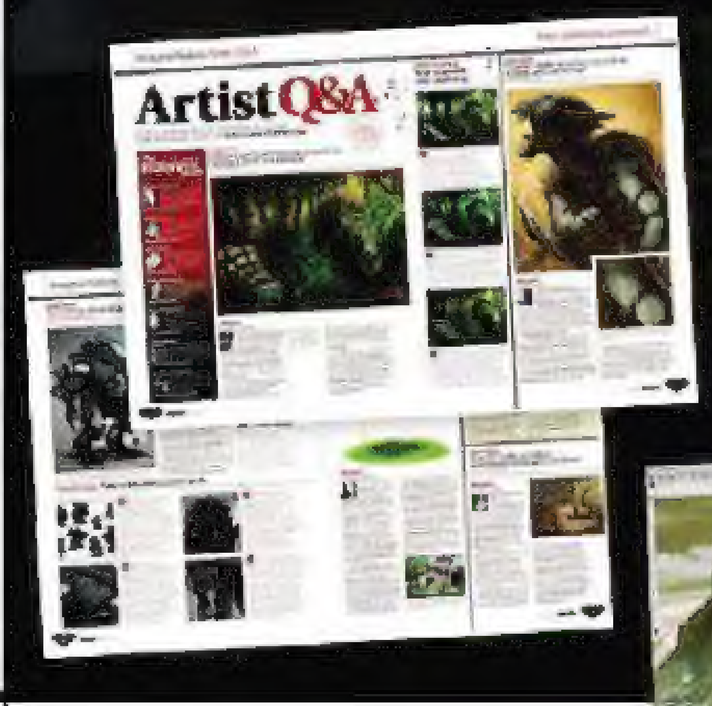
94 Quick ways for better portraits
Kev Crossley paints some eye-catching artwork.



100 Unify a range of fantasy genres
Maciej Kuciara paints a victorious heroine concept.

Artist Q&A

36 This month's Q&A topics...
Unify your lighting schemes, draw sinewy hands, age your indoor environments, paint claws and paws, design a mech's armour and lots more!







Paint a dramatic waterscape

Video workshops on your free DVD...
Where you see this badge you'll find an accompanying video workshop in the corresponding folder on your DVD.

Turn to page 114 for more...

ON YOUR DVD

This month's essential art resources...

Over 14 hours of video tuition
Our largest-ever set of workshops!

32 land and sky textures
Paint epic fantasy vistas today!



StoreMags.com - Free Magazines Download in True PDF format!

Release: StoreMags & FantaMag

Store.ImagineFX.com

Reader FXPosé

THE PLACE TO SHARE YOU[illegible] ART

ImagineFX ARTIST OF THE MONTH

Anton Gustilo
LOCATION: Philippines
WEB: www.antongustilo.com
EMAIL: pixelcharlie@gmail.com
SOFTWARE: Photoshop



Anton's been crazy about comic books, Star Wars and video games since high school. "Although I studied industrial design at college, I always imagined that I'd be drawing and illustrating for a living, either as a comic book artist or a graphic designer," he says.

Right now Anton's doing just that: he's busy at Singapore's Mikoishi Studios, working on games for the PC and iPhone. "My art style is influenced by comic book artists such as Jim Lee and Joe Madureira, and I've certainly learned a thing or two from the numerous unsung art heroes in the concept art industry, and ImagineFX of course!"

1 A SMALL WINDOW "This was my first attempt at painting dragons and I'm happy with how it turned out. I wanted to depict the classic good vs evil scenario. I've seen many paintings using this colour palette, which gives it the feeling of sunset, so I figured I'd try it out for myself."

2 THE LAST STAND "I'm a huge Diablo fan and I can't wait for Diablo III. Last Man Standing was the original title and I was planning to have a female barbarian standing over a fallen male barbarian facing Diablo as it emerged from the pits of Hell. As the picture developed I became ambitious and decided to add the other three character classes."



ARTIST OF THE MONTH

Anton wins himself a copy of Exotique 5 and Character Modeling 3. To find out more about these two indispensable art resources, go to www.ballisticpublishing.com.

FXPosé submissions to: fxpose@imaginefx.com

StoreMags.com - Free Magazines Download in True PDF format

Artist crit

Acclaimed fantasy artist Dan Scott gives Anton's face-off with dragons the thumbs up



"The composition does a great job of leading the viewer through the image, and the background accentuates the dynamic motion. The colours are awesome, too!"



FXPosé submissions to: fxpose@imaginefx.com

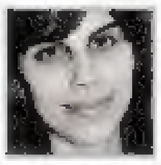
Release: StoreMags & FantaMag

1



Luisa Rafidi

LOCATION: Brazil
WEB: www.luisarafidi.com
EMAIL: lu.rafidi@gmail.com
SOFTWARE: Photoshop, ArtRage



Nineteen-year-old Luisa is a self-taught artist who learnt Photoshop five years ago. It was only after she finished high school that Luisa decided to pursue art as a career, and she's currently studying graphic design with this aim in mind. Indeed, she harbours a long-held dream of working for Nintendo as its concept artist. "I'm glad I chose art as my career, because now I can't see myself doing anything besides drawing."

1 SARIA "This is the first from a series of portraits commissioned for The Zelda Project. It was fun giving a fantasy character a more realistic appearance. This was sketched with a mechanical pencil and coloured on Photoshop. The girl is Saria, a character from Nintendo's The Legend of Zelda: Ocarina of Time."

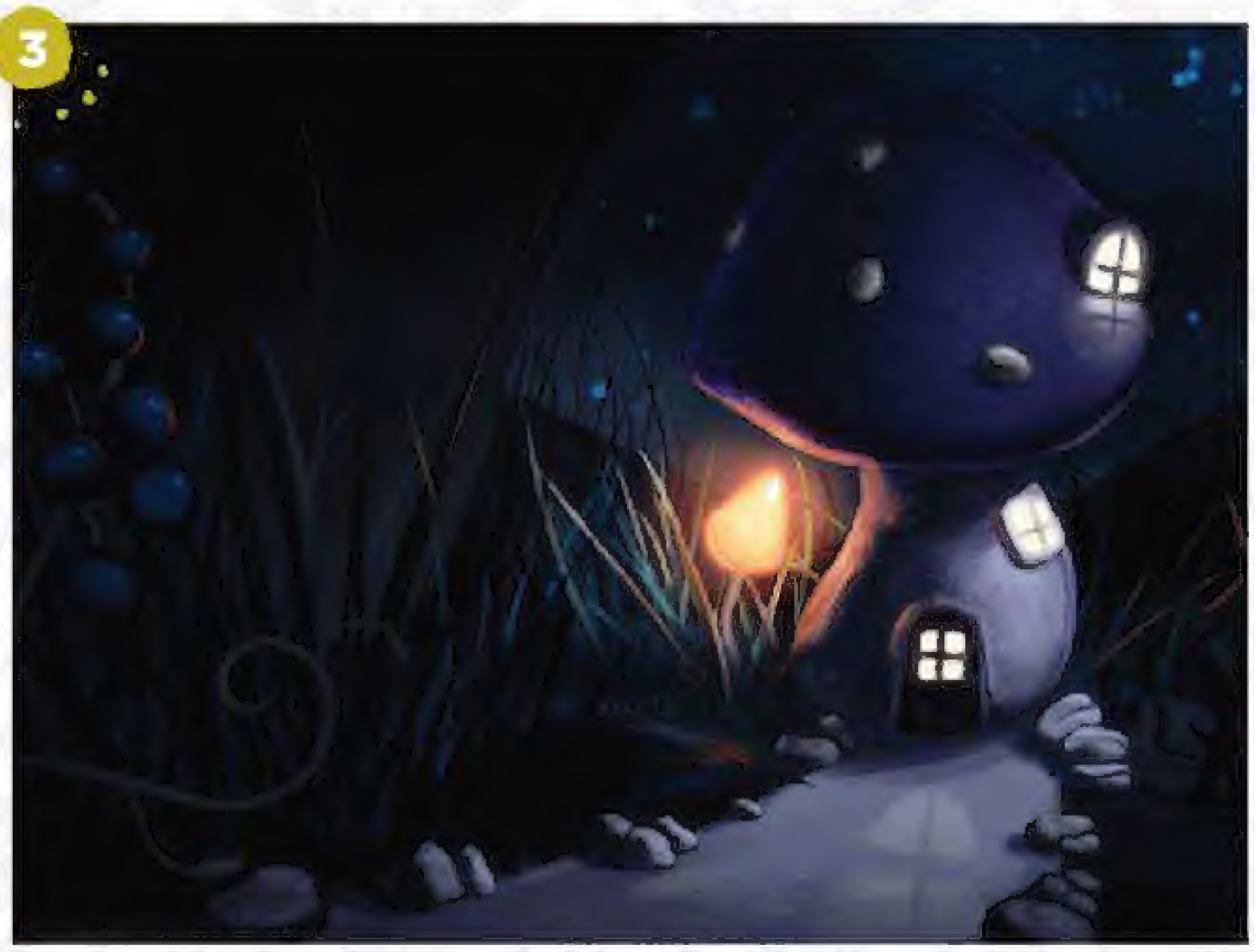
2 HOT CHOCOLATE "I've always wanted to paint something that had a very relaxing and warm atmosphere. The days I spent in Europe when it was really cold were my inspiration, and it was fun working with all those brown tones. I used Photoshop and applied textures to give a more natural feel to the painting."

3 AWAY IN A MUSHROOM HOUSE "My first painting of scenery, and a night-time one at that! I loved working with the lighting, and I was glad I could finally fulfil my desire to paint something involving mushrooms. Everything was done in Photoshop. After I finished it I realized it was too colourful and so I slapped a blue/purple Hue layer on top of everything."

2



3



FXPosé submissions to: fxpose@imaginefx.com





Chris Cold

Belarus
chriscold.deviantart.com
coldbackbone@gmail.com
Photoshop, 3ds Max



Chris started painting digitally in 2008, although he's never studied art and thinks he never will. "I like to tell stories and visual arts is what I use to express myself. I try not to focus only on one genre and my inspiration sources aren't limited by genres, styles or mediums. My goal is to reach a level when I'll be able to paint anything I can imagine."

1 INDUSTRIAL DAWN "For this futuristic city I used 3ds Max to model a base for it, then textured and added details in Photoshop. It's one of my older artworks from the time when I was still using a mouse for painting, so this is also why it took around 20 hours to finish."

2 ELECTRIC PULSE "Part of my own personal project. In this painting the character is holding his own skull. After he died, an unknown force created a new body for him and planted his mind and soul into it, leaving the old, dead body an empty, soulless shell."



"All those lovely textures in Chris's Electric Pulse bring depth to a limited colour palette, while implying detail. The scrawly line work crackles and fizzes within the image with a life of its own, making the image feel charged..."

FXPosé submissions to: fxpose@magnetfx.com

StoreMags.com - Free Magazines Download in True PDF format
Release: StoreMags & FantaMag

FXPosé

THE PLACE TO SHARE YOUR DIGITAL ART

1



Michael Berube

LOCATION: Canada
WEB: hunchbackart.blogspot.com
EMAIL: hunchbackart@gmail.com
SOFTWARE: Photoshop



"I got into digital art when a friend showed me her tablet and the work she had done on it," says Michael. "I got one shortly after." He found ConceptArt.org about three years ago. "The site had art that I had never imagined could be done," he says. "Ever since then I've been trying to learn as much as I can."

Michael has a particular love for art that looks effortless, that isn't rendered meticulously. "That's always my goal in art," he says.

FREAKY "I had this image in my head. I had been looking at Craig Mullins' work and it just kind of evolved out of a drawing I did. I'm happy with the perspective of it; it's not straight on, so it looks a bit more interesting."

WARLORD "This dude was painted for the teen challenge over on ConceptArt. I used a reference of Ilakae (a member on the forums – we call him Kitty) for the head. The lighting was the big thing and the colours took a bit of tinkering to get right."

2



FXPosé submissions to: fxpose@imagine-fx.com

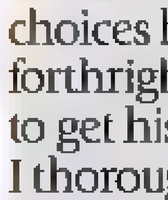
Reader Posé

THE PLACE TO SHARE YOUR DIGITAL ART

Tim Durning

US

WEB: www.timdurning.com
EMAIL: mail@timdurning.com
SOFTWARE: Photoshop



Tim became interested in digital art once he realised it's the most effective way to get what's in his imagination out into the real world. "Since I entered the illustration realm, I've been working in the publishing, gaming and comic book markets, with clients like The New York Times, UPS and Fantasy Flight Games," he tells us.

IMAGINEFX CRIT



"Tim's imagination certainly shines through in his work. His colour palette choices have a delicate yet forthright way of helping to get his story across. I thoroughly recommend a trawl through his blog, which reveals Tim's broad range of styles."

Claire Howlett
Editor

1 RUST "Done for the ArtOrder blog, illustrating the quote, 'a sword, a spade and a thought should never be allowed to rust' "

2 A GIRL AND HER WHITE KNIGHT "I tried to challenge myself in this promotional piece, in both the metal armour design and the inclusion of this many figures."

3 SPRING, OR SHE INSPIRES "A piece illustrating the concept of inspiration, done for a dual gallery show with fellow illustrator S.M. Vidaurri."





StoreMags.com

Release: StoreMags & FantaMag

Reader Posé

THE PLACE TO SHARE YOUR DIGITAL ART

Toby Mobbs

England

www.tobymobbs.com

tmobbs@hotmail.co.uk

Photoshop and Painter



With an illustration degree to his name, Toby is trying to break into the world of art and design. "My first experiences of digital art were through stumbling by digitalart.org," he says. "These art communities inspired me through the helpful, if sometimes brutal, critiques by fellow artists and by observing the techniques of others."

YELLOW VALLEY "This piece was an exercise in creating a textural foreground with a strong silhouette, with a more indistinct, subtle background that fades out into the misty horizon. The patchwork of technology and architecture built into the cliff-sides hints at a forgotten history, which may have only recently been rediscovered by the character in the foreground."

LABORIOUS VOYAGE "In this piece I wanted to apply a fantastical element to the concept of migrating animals, specifically lumbering turtles I approached this by giving the whole scene a sense of grandiose scale, with rugged terrain and lots of attention to atmospheric depth The biggest challenge was adding a lot of texture without drawing attention away from the focal points."

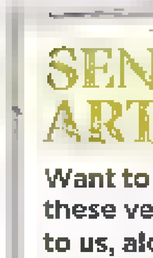
MOUNTAIN TOWN "A subject I find very difficult to capture, yet very rewarding, is built-up, man-made environments that have a feeling of tangibility. In this piece I wanted to juxtapose the rusted settlement built from scraps with the looming, timeless columns of rock surrounding it."

FXPosé submissions to: fxpose@imagine-fx.com





IMAGINEFX CRIT



"It's not enough to have a great fantasy idea – abandoned technology that's melded with the land – you've got to ground it in real life to make it work. Toby's atmospherics work in Yellow Valley has done just that: I love the warm, dusty mood of this scene."

Cliff Hope,
Operations Editor

SEND US YOUR ARTWORK!

Want to see your digital art grace these very pages? Send your work to us, along with an explanation of your techniques, the title of each piece of art, a photo of yourself and your contact details. Images should be sent as 300dpi JPEG files, on CD or DVD. All artwork is submitted on the basis of a non-exclusive worldwide licence to publish, both in print and electronically.

You can also email submissions for FXPosé. Bear in mind that files must be no more than 5MB in total, or we won't receive them. fxpose@imaginefx.com

SEND YOUR ARTWORK TO:
FXPosé
ImagineFX
30 Monmouth Street
Bath, BA1 2BW
UK

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

ARTIST NEWS, SOFTWARE & EVENTS
ImagineNation
AT THE CORE OF THE FANTASY ART COMMUNITY

Breaking down

ARTISTIC BORDERS



Monster magic







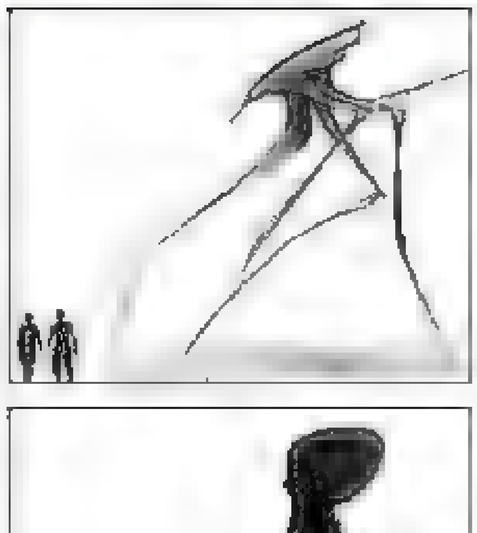


Using shop-bought software such as Photoshop, After Effects and 3ds max Gareth Edwards managed to make Hollywood magic in his bedroom



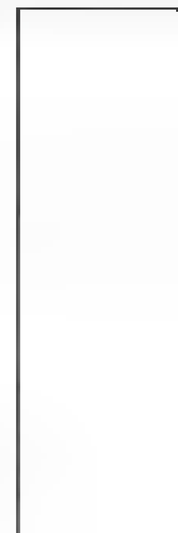
Director Gareth Edwards doesn't do conventional. Created on a shoestring budget using Photoshop and After Effects, Monsters is certainly not a normal monster movie. Ten years spent creating VFX and matte paintings for TV docudramas led Gareth to make his film in a different way.

Using just two actors and a soundman, drafting in an army of locals to stand in as extras playing themselves in unconventional situations, and making the most of off-the-shelf software and cameras Monsters was filmed on mouse. Scene









StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag



CLASS WARFARE
Diablo III's art director Christian Lichtner talks us through designing the slam shapes of the long-awaited dungeon crawler's new Demon Hunter class
Page 19



OFFLINE OFFICE
Nick Harris explains why there's a mountain of books in his office and why he keeps his workhorse PC firmly disconnected from the outside world
Page 22



ZERO-G GORE ZONE
Ian Milham, art director of Visceral Games' Dead Space 2, reveals the differences his art team introduced when creating the survival horror sequel
Page 24



composit on was nfluenced by random events and spontaneous cond tions

nsp red by speed pa nting Gareth composed his shots on ocation look ng for capt vat ng shapes lines and light that wou d make a scene work on an emot ona leve "That whole speed paint ng philosophy of churn ng someth ng out fast don't be afra d to exper ment early on k nd of appl ed to Monsters when we started film ng" he says

Rather than a deta ed script, Gareth had a story mapped out and each scene had beats written down moments to capture to draw an emot ona response from the audience When composing a scene Gareth says he'd gnore the detail n front of h m, us ng the areas of contrast between the ghts and darks of a locat on to dictate his compos t ons instead "d try to frame them

The idea that you can come up with something better when you're sat in your bedroom, as opposed to on location when you're seeing exactly how the shot will look is nonsense," says Gareth. Above s his wall around the United States

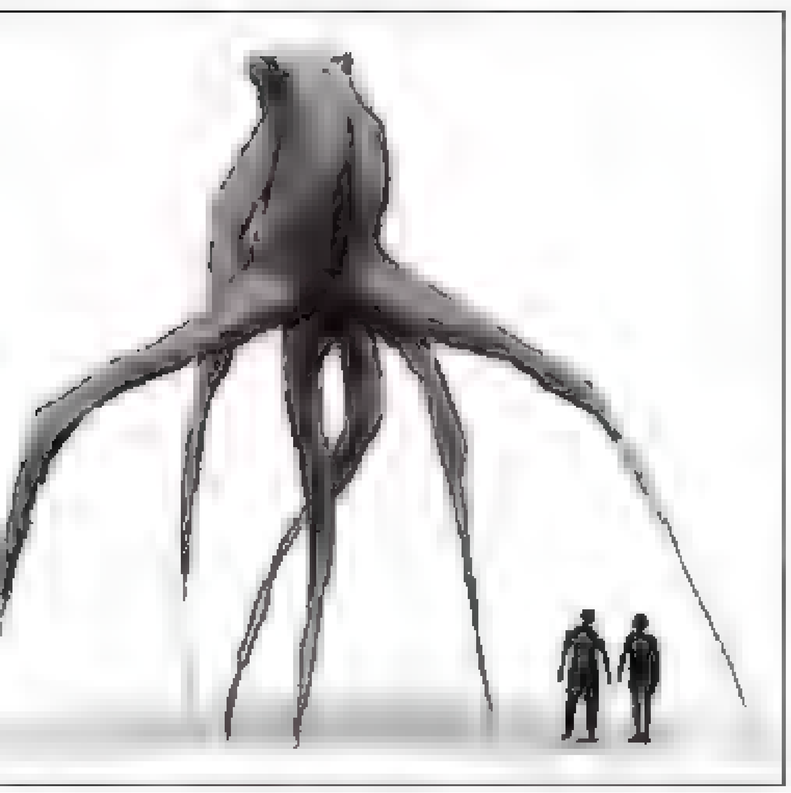
n such a way as if t was in Photoshop, us ng ayers" he expla ns. "always thought the camera should have a sticker on it that said rea t me render ng', beca se whenever you move it t updates nstantly"

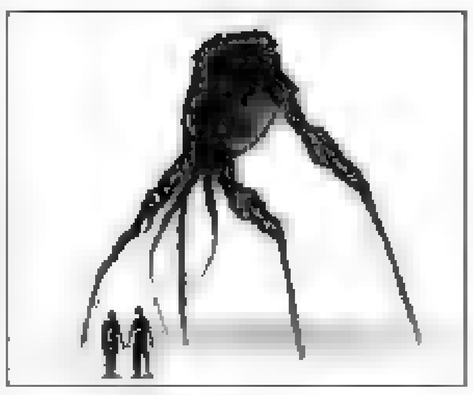
This process meant that Gareth filmed on locat on for six weeks but ed ted for e ght months, cutt ng 100 hours of footage down to a tight 90 minutes But he ns sts that h s

> **Learning Photoshop and speed painting is like the Karate Kid of film-making**

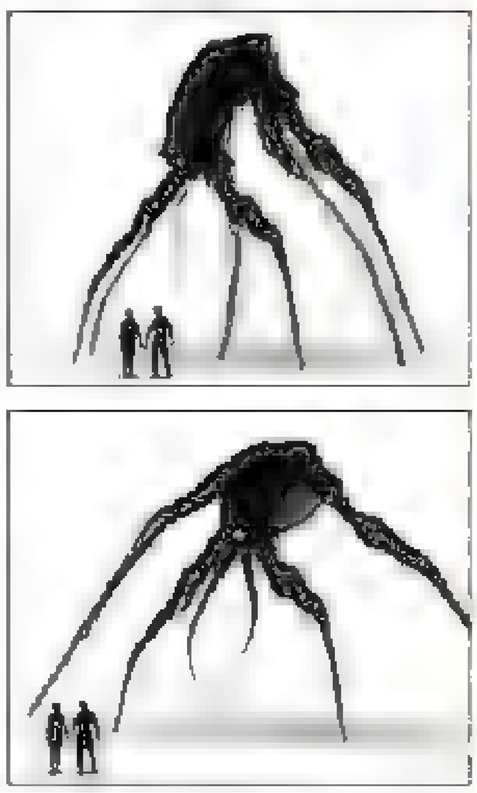
ove of d g tal art helped h m to deve op a fast, responsive f lming proces

`earn ng Photoshop and speed pa nting s ike the Karate Kid of film mak ng explains Gareth "You re doing th s laborious th ng every day th nk ng why the he am I do ng th s' m wast ng my fe and then t s like someone goes to p nch you and





Money? Gareth wanted less: " didn' want that pressure to deliver a hit film and to hit a certain demographic. This was my one chance to make a film and wanted to do something that wasn't what you d call a Hollywood movie "



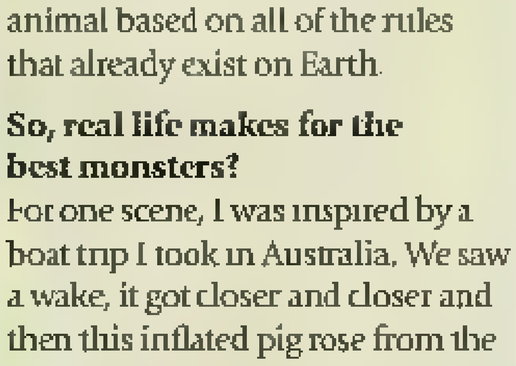
GARETH EDWARDS

The Monsters director talks creature design…

What inspired your monsters?
The animal I borrowed the most from was probably the octopus, mixed with an elephant that had crab-like legs. Its texture and body was bioluminescence that would flicker on and off There's a bit of everything I like in there it's a bit of a Frankenstein's monster

What makes a good monster?
You can't stray too far from nature. The reason why we react the way we do and have emotional reactions to shapes – like you'd look at something and think it's cute, intelligent or aggressive is because they're all based on animals in nature. You can't invent it; it's in us. It's an instinctive reaction You're tapping into that when you're designing an alien. Whether you like it or not, you're designing a new animal based on all of the rules that already exist on Earth.

So, real life makes for the best monsters?
For one scene, I was inspired by a boat trip I took in Australia. We saw a wake, it got closer and closer and then this inflated pig rose from the water I remembered how weird it was, where the thing you're looking at isn't the thing you think it is. In this case, it was a crocodile playing with a dead pig; it thought we couldn't see it, but the pig gave it away In Monsters, I took a more surreal interpretation, having an alien play with a jet plane.

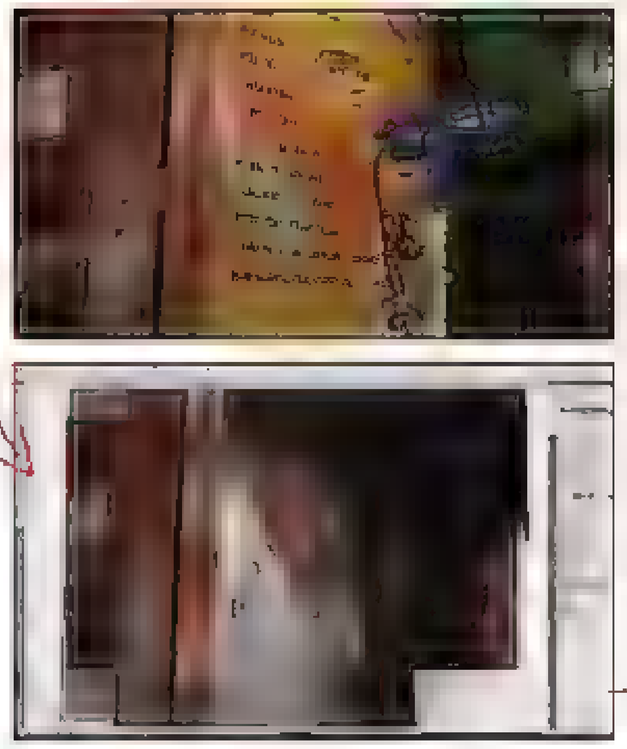


Creating the aliens proved to be even more t me consuming than Gareth thought t would be, but the results are superb

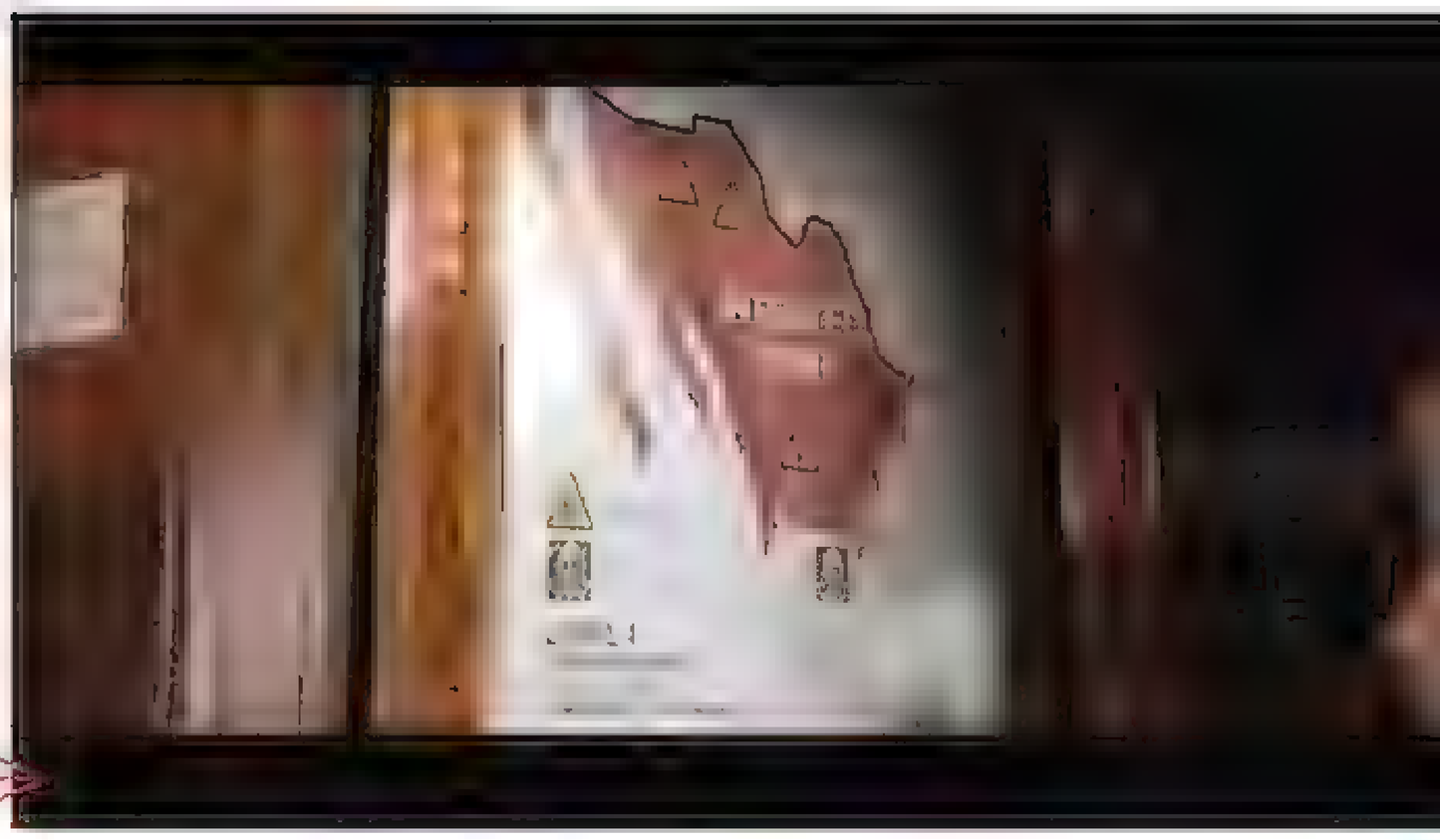
Gareth's next film is the Hollywood reboot of the Godzilla franchise

www.monstersfilm.com

Continued from previous page...



The film builds a unique imagined reality through incidental signs and posters, created in Photoshop and added into real-life locations. "I did want to make the signs a bit less cluttered but then you're balancing it with the fact the audience has a second to look at the shot. It has to read really quickly" says Gareth.



"I was trying my hardest to let nature come in and piss on my parade"

you back them because you have this subconscious understanding of the relationship between shapes and light."

Rather than being frustrated by random events and conditions, Gareth embraced them. "I was trying my hardest to let nature come in and piss on my parade," laughs the director. He describes how in Photoshop he's always adding layers and random textures to "add crap into the computer because it doesn't naturally want to do it," but on location "you get all that for free."

Gareth used Photoshop to add imagined signs and posters into his scenes. To create atmosphere and realism, tanks are parked quietly inside streets awaiting the creatures. "Monsters is imagined reportage from an alien frontline. You're on the ground looking up side by side with the film's actors."

As all artists know, less is often more and it's a rule Gareth used when adding his effects. "With cinematography and with storytelling, if you say too much, if you explain too much, it dulls things for the audience," he confirms. "There are magic moments that happen just between giving too much and too little information that really excite people. It's true of composition and true of painting and true of storytelling."





"I'd base all my designs loosely on what was there in terms of colour schemes and fonts," says Gareth of his imagined signs. He admits: "Often the fonts were terrible and you're so tempted to change them, but then you have to remember this is how it would be in the developing world."

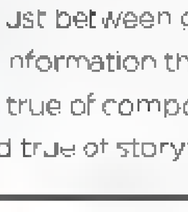
Throughout the whole process, Gareth was looking for emotional reaction – be it from a random event or an actor's delivery of an ad-libbed line. In a final testing moment Gareth says: "I'm really pleased I came to film through Photoshop and digital painting because I really learned so much more than I would just chatting to actors for hours on end about what makes you emotionally react to an image."

StoreMags.com - Free Magazines, Download it, Thug PDF format!

Lord of the art

Earthy tones Philip Straub offers some insight into video game art direction

Known for his epic personal works, epitomised in his art book Utherworlds, Philip Straub and Snowblind Studios took a different approach to the art behind the RPG game The Lord of the Rings: War in the North, out this year.



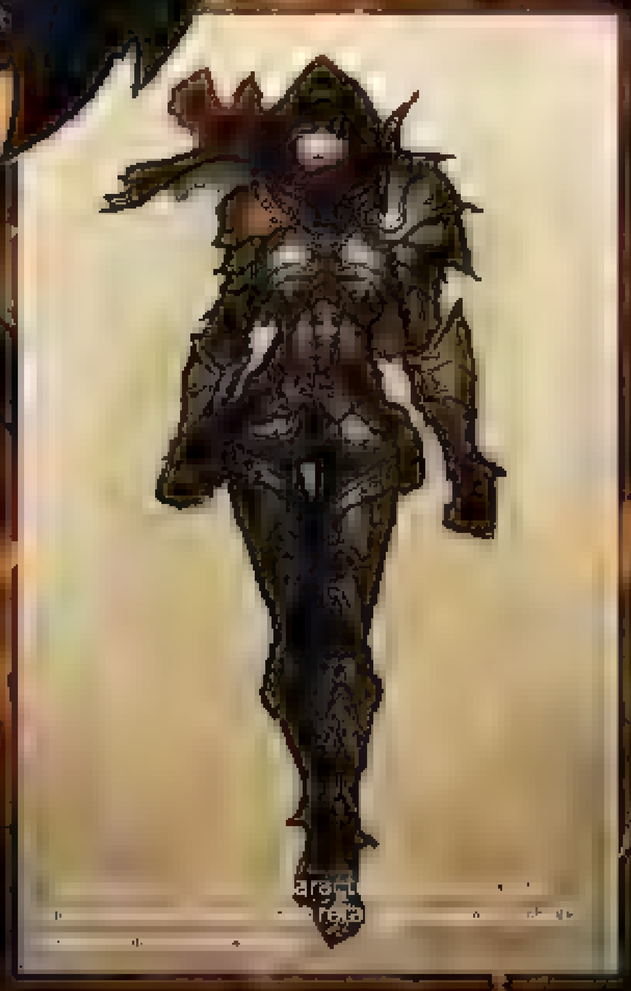
As art director he led by example. "My personal art is what I'd describe as high fantasy, with saturated colours, whereas The Lord of the Rings is grounded in reality," he says. "With the warfare in the game, the art had to be a little grittier, too."

The team came up with over 45 enemy variants in the game as well as the lead characters. "You'll talk to Gandalf and Frodo, but also a cast of new characters," Philip tells us. "Stone giants, undead summoners and epic, 100-foot tall characters that haven't been released yet."

See more at **www.warinthenorth.com**.

The art team developed between 30 and 40 concept paintings per character. They avoided bright colours, instead using more realistic tones.

Release: StoreMags & FantaMag





Art demons

Timed to perfection Blizzard's latest character design has taken her sweet time to leave the concept board...



Almost six years in the making, Diablo III is Blizzard's next big release. The process has been a rewarding one for the game's art team: "We create a ton of concept art and we do reiterate a lot, but only because we need to get them right," says art director Christian Lichtner, adding that all this imagery will soon be released in a new Diablo art book.

"Just looking at the sheer volume of art we have in the catalogues helps," says Blizzard's senior designer on Diablo III Jason Bender. "If we're looking for a little bit of creative juice, just looking at the stuff we've done over the years gets us excited."

The latest design to emerge from Blizzard's locker is the Demon Hunter, a new class of character for Diablo III that dedicates her life to slaying demons. The concept artists at Blizzard have dug into the character's role to design their heroine. "There are a lot of sharp shapes – it almost looks like the armour is carved from demon parts," says Christian of his new swift, wiry character concept. "She's just straight up cool," remarks Jason more directly.

Initial art for Diablo III caused controversy among the game's fans: too colourful, "we like to do things a little more boldly. We like to stylise things, so that they communicate the idea of what they are," says Christian.

The complaints? The Demon Hunter design, and much more, is a rebalancing act.

"She's definitely our darkest, most sinister class and she gets her hands dirty," says Jason. "That turned out to be the right medicine for what they wanted."

It's clear from such commitment that Blizzard respects its fans and constantly keeps track of public opinion and fan art for inspiration. "We'd be lost without that kind of community connection," says Christian, before Jason chips in: "I have fan art as my desktop because it's so good."

Find out more about the Demon Hunter and Diablo III at **us.blizzard.com/diablo3**.

StoreMags.com | Free Magazines | Download in True PDF format
Release: StoreMags & FantaMag



Part 5 More power. Even better value.

Powered by

Your favourite workstation just got better... and even better value

Creativity isn't a product. It's a process. Creative professionals don't just come up with a great idea – they refine it, and enhance it, and polish it until it's something truly special. At Dell, we do that too.

When we introduced the Dell Precision T1500 we redefined the entry-level workstation. For the price of a PC, you could get workstation-class performance, AutoCAD certification and excellent scalability. We've taken that idea and refined it, enhanced it and polished it. The result is the new Dell Precision T1600. It's faster, it's more flexible, it's more environmentally friendly. And it's certified for the applications you rely upon.

Core power and stunning graphics

The Dell Precision T1600 is powered by the recently announced next generation of Intel® processors, the Intel® Core™ and the Intel® Xeon™. By combining multiple processor cores and graphics on a single chip, the new processors benefit from a range of performance and efficiency improvements, enabling you to work faster while using less power. Accelerated graphics performance delivers superior processing of 3D and HD video, while increased memory bandwidth, Turbo Boost Mode and tight integration between cores, memory controller, last level cache (LLC), graphics and media processing deliver unparalleled results in processor intensive applications. Factor in up to 16GB of ultra-fast DDR3 memory and you've got a machine that doesn't just run files...

In addition to the latest processors, the Dell Precision T1600's integrated Intel® HD Graphics can be supplemented with single or twin GPUs from AMD® and NVIDIA®. Professional 2D graphics options include the AMD FirePro 2270, NVIDIA Quadro NVS 300 and NVIDIA NVS 420 quad-display graphics cards, while users looking for entry-level 3D professional graphics can choose from the AMD FirePro V4800 and the NVIDIA Quadro 600. For the first time, mid-range 3D professional graphics are also available with the NVIDIA Quadro 2000.

Designed for you

We designed the Dell Precision T1600 specifically for professionals who need the highest performance, scalability and reliability. Professionals whose applications or workloads require full blown workstation performance on a limited budget. In addition to AutoCAD, the T1600 has been certified by CAD, CAM, CAE, DCC and instrument automation and control software providers including Adobe, Altair, Bentley, Dassault Systemes, Google, MasterCAM, National Instruments, PTC and Siemens. We've invested hundreds of engineering man-hours and conducted intensive testing to optimise the performance and reliability of these leading applications, ensuring that you get peak performance and rock solid reliability.

Exceptional security and support

To protect your investment, your productivity and your data, you need support that's as impressive as our hardware. The Dell Precision T1600 comes with a host of new services, support, security and management features designed specifically for professionals like you whose living depends on the uptime and reliability of the systems they use.

The new Custom Factory Integration

Free Magazines Download in True PDF format
StoreMags.com

Release: StoreMags & FantaMag

Brought to you by



Good advice

Find the perfect creative partner without scanning the spec sheets

Dell's build-to-order philosophy means you can design your own system down to individual components, creating a machine that's as unique as you are – and if you'd rather skip the spec sheets, the Dell Precision Workstation Advisor can do the designing for you. By telling the Advisor what you do and what applications you prefer, it can help you choose the perfect Dell Precision.

The Dell Precision Workstation Advisor bases its advice on what you actually do for the first thing it needs to know is the industry you work in and the type of work you do. For example, under Media and Entertainment you can choose from 2D and 3D character animation and rendering, multimedia authoring, professional audio production and so on. Once you've answered that, the Advisor will ask what application you use the most and whether you use any other demanding applications alongside it. A few more questions – desktop or mobile? Do you prefer a particular graphics system? – and the Advisor creates two configurations for you: a mainstream option and an advanced one. They give you all the details you need to create the perfect Dell Precision, and you can export to PDF for easy reference. The whole process takes less than 5 minutes.

www.dellcreativestudio.com/online-tools

New Dell Precision T1600

Professional-grade processors, workstation-class graphics, ISV certification and rock-solid reliability at an extraordinary price.

The power you need

The Dell Precision T1600 is a powerful, agile performer. Latest-generation Intel Core processors provide stunning performance, while integrated Intel graphics and single or dual add-in graphics from AMD® and NVIDIA® deliver extraordinary performance and affordable quad-monitor support for 2D graphics and 3D models.

Exceptional scalability

With room for up to 16GB of ultra-fast DDR3 RAM, Intel® Core™ and Intel® Xeon® processors and support for up to 4 2.5" SATA drives of local and RAID 0 or 1 storage, the Dell Precision T1600 can be configured to your exact requirements. Our optional Custom Factory Integration (CFI) integrates hardware images, applications, peripherals and documents with your system as it's built, speeding up deployment, improving consistency and ensuring compatibility.

Certified and optimised

The Dell Precision T1600 is tested and ISV certified by the CAD, CAM, CAE, DCC and instrument automation and control software providers on whose products you depend, ensuring maximum performance and stability on mission-critical tasks. A factor in Dell's data protection, security and support services and the Precision T1600 is a workstation you can trust with your most important and demanding projects.



incorporates hardware, system images, applications, peripherals and documents during the initial system build, with workstations custom configured to your exact specifications, and Dell Data Protection enables you to quickly and easily deploy encryption within your organisation and across system drives, USB drives, external and optical storage and other optical media.

Dell ProSupport provides 24/7 direct access to Dell Expert Centres, next-working-day on-site repair and a single point of contact for hardware, software and certified application issues. And Collaborative Support assists with issues involving third party applications, operating systems and firmware – is it the operating system, a driver or a firmware issue? Let us do the diagnosis. You've got better things to do.

The dell difference

Dell Precision Workstations are designed to work as hard as you do. We work closely with leading Independent Software Vendors (ISVs) to deliver unrivalled performance and reliability in the most demanding environments, and our Dell Precision workstations are built specifically for the most demanding jobs in creative, engineering and architectural design, web design and development, photo editing, finance and product design. With the latest technology in our scalable servers and storage solutions, Dell is the one-source partner to match your IT ambitions.

To find out more, please visit us at dell.co.uk/precision or call us on 0844 444 3903.

www.dellcreativestudio.com

Powering your IT needs

Xeon, Celeron Inside, Core Inside, Intel, Intel logo, Intel vPro, Intel Core vPro, Intel Inside, Intel Core Inside, Intel Inside logo, Intel vPro, Itanium, Itanium Inside, Pentium, Pentium Inside, vPro Inside, Xeon Inside are trademarks of Intel Corporation in the U.S. and other countries.

deviantART

+deviantWATCH

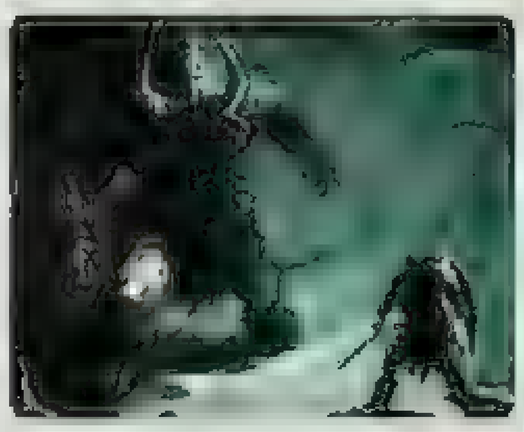
Here are some of the many gems we found on the pages of deviantART..



Kerem Beyit

kerembeyit.deviantart.com

This site is replete w th exqu site fantasy art, with Kerem's off cial artwork for Paizo's role-play ng game Pathfinder sharing space with eye-catching book covers and equally mpressive fan art for his favourite titles There are few art sts we've seen that can inst l a dragon with this much charisma.



Soheil Danesh Eshraghi

soheildanesh.deviantart.com

This Iranian art st's interests may be displayed as "movies, swimming and g rls!" but he's also qu te a dab hand at creat ng dynamic, barbar an warrior characters Delve deeper and his style broadens and subjects expand to cover film concepts, comics, environments and even Al ce in Wonderland



Evan Campbell

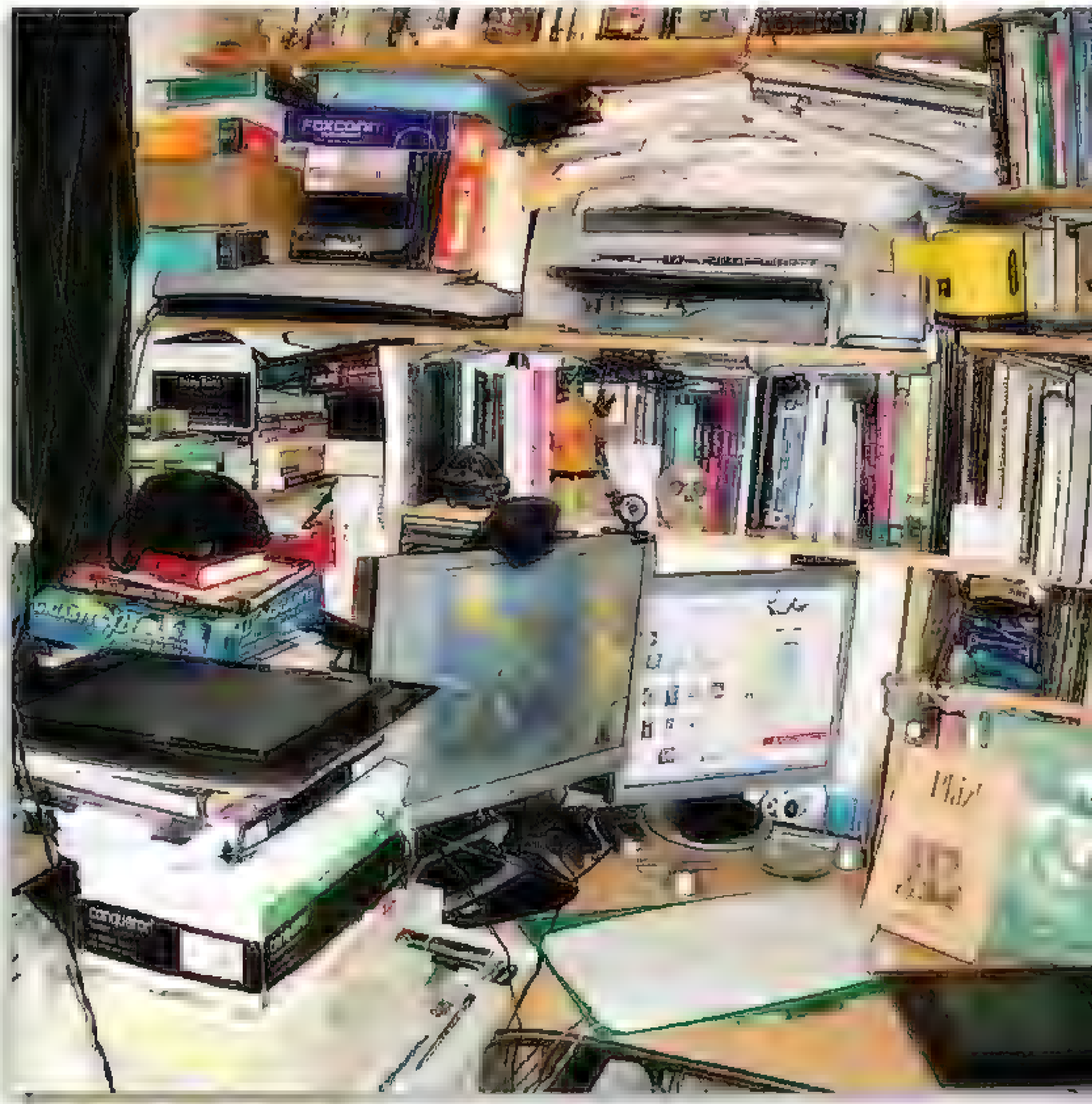
evancampbell.dev antart.com

Evan Campell's masterly mode ling wi l provide plenty of insp ration, but it may also leave you with lingering nightmares. You have been warned He creates and paints h s sculptures, and you rea ly do need to see them to believe the skil and precision involved and appreciate the artistry on disp ay.

The old F camera that goes a most everywhere with me. t was an eBay bargain.

The high-tech sock use to cover my web cam when not n use. Paranoid? Who me? Naaah.

I use this spotlight to dazzle any aliens who try and abd ct me If only it didn t take so long to charge



A couple of wind-up torches. Essential for those inevitable tr ps under the desk to sort out PC issues and find tems that 've temporarily misplaced.

ARTIST IN RESIDENCE

Nick Harris

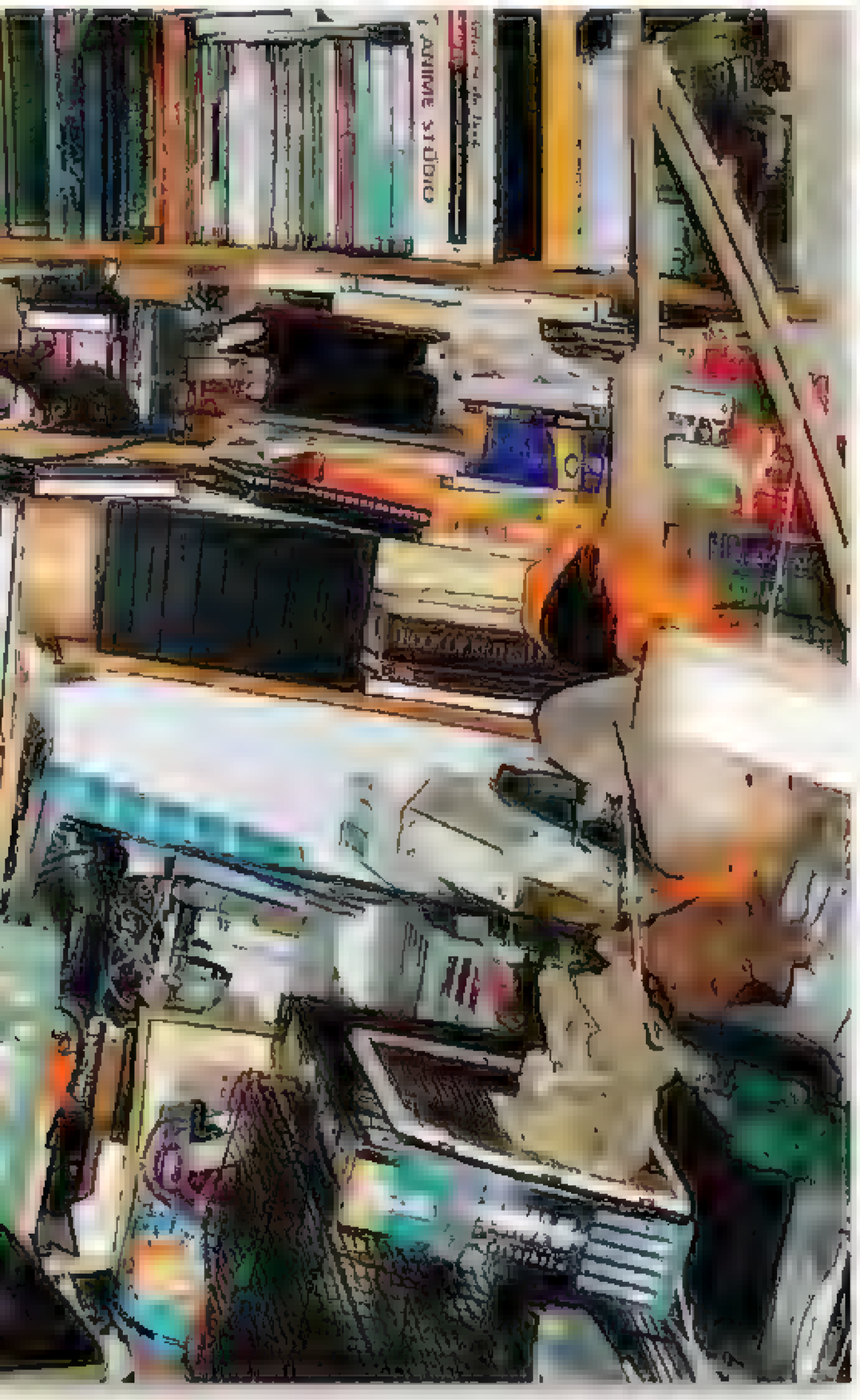
Organised chaos Nick lets us poke around his artistic hovel, introducing us to his wealth of art books and Pablo the Rat



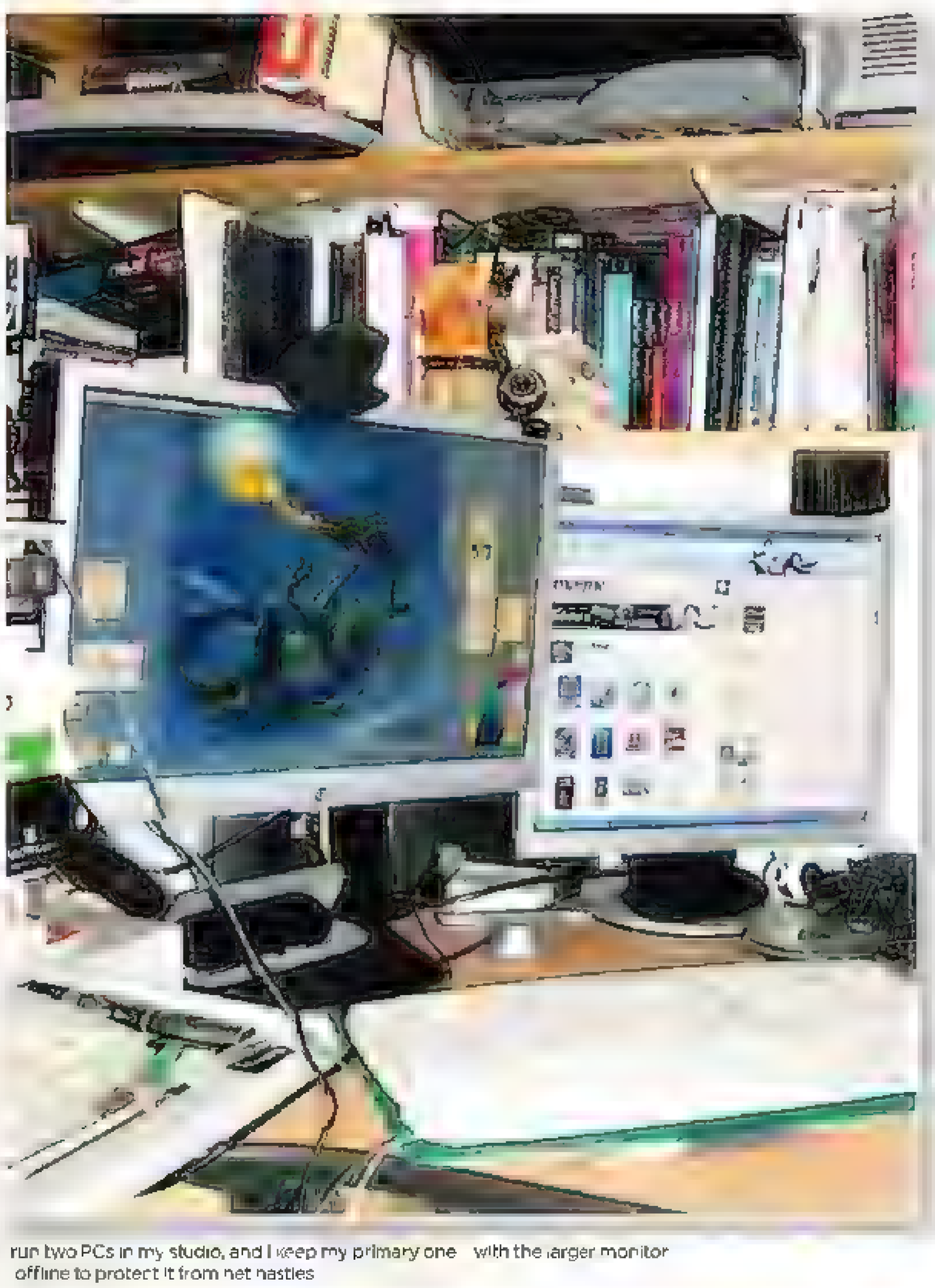
It won't take you a million years to spot that I'm not the tidiest of chaps – at least in my own space. My eight-feet square studio has two walls lined with books that I've collected over the years (24 in this space), making allowances for a door and my desk to fit in. They feed both reference and inspirational needs, containing all sorts from anatomy to world furniture, from Raphael to Paul Bonner.

run two systems ndependent y to spare my workhorse un t from the r gors of defending tself aga nst internet nast es That s in response to suffer ng severa debil tat ng nfections n the past desp te supposed y decent defences. Of course, that doesn t he p physica y with the c utter Two Wacoms (both eBay purchases), an A4 and

Just some of the fantasy, reference and anatomy books I keep in my studio. There are at least the same number again in my loft



I draw with my A4 Wacom Intuos3 while facing this screen. I rest the tablet on my lap – there isn't much desk real estate available at the moment



I run two PCs in my studio, and I keep my primary one – with the larger monitor – offline to protect it from net nasties

I A5 Intuos 3 that I like to use on my lap, face whichever screen is appropriate. The desk is a biggie but still tight for two monitors and keyboards. That's not helped by my tendency to have books, urgent mail, spare spectacles and anything else I need there too. Pablo the rat watches me work and isn't impressed. From his glass case next to me he heckles my total immersion in digital always heading towards my stock of dust-covered real media tools on jaunts out and about. Yet I remain happy to work straight in using ArtRage, Sketchbook Pro and occasionally Painter, ignoring the folded animation desk tucked against the wall just in case.

Yes, it isn't slick in here and it isn't stylish. It reflects my grasshopper mind and provides battlements of books for me to hide behind while I create my own versions of ivory towers.

Nick is a UK-based illustrator and a longstanding contributor to ImagineFX. See more of his artwork here: www.nickillus.com.



More of my books. They reflect the various projects I've needed references for over the past 30 years

In short...

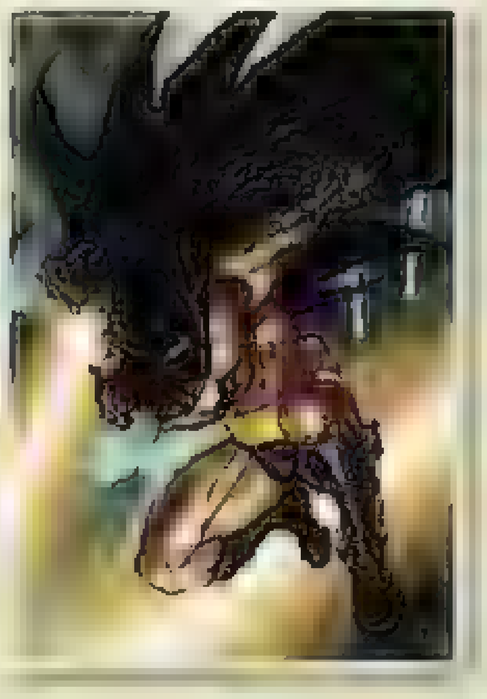
The latest news in brief for digital artists

uDraw **UK**

Nintendo's uDraw GameTablet was released in March in the UK opening the world of graphic tablets to a whole new demographic. Aimed at children, the Wii console addition is used for gaming and digital art. Some art competitions are starting up here: **www.worldofudraw.com**

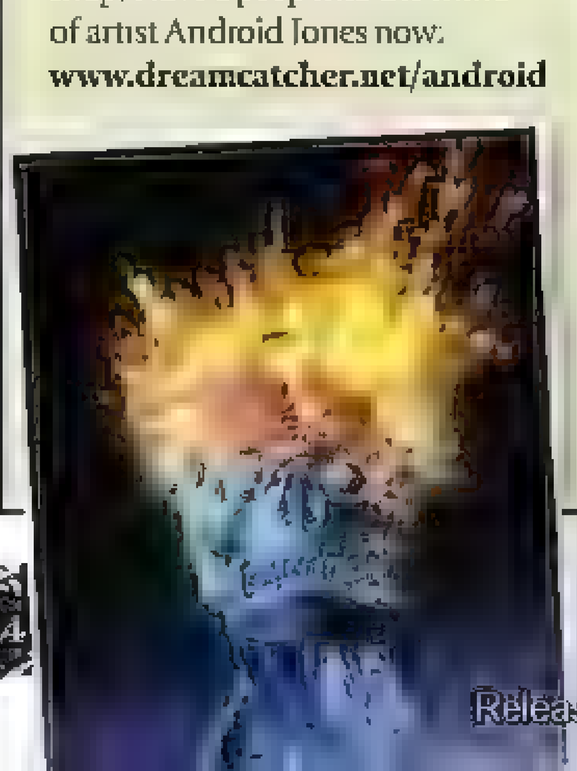
Batman **Mini-series**

Game concept artist Carlos D'Anda, who worked on Batman: Arkham Asylum and Arkham City, is providing the art for a new mini-series this May. The title fills in the story between the two Batman games. Get the latest: **www.dccomics.com**



Dream **Online**

With art and photography augmenting users' dream diaries, Dreamcatcher.net has opened up shop. Have a peep into the mind of artist Android Jones now: **www.dreamcatcher.net/android**



Life is Humiliation

by Matt Boyce



Fantasy talk Explaining the inexplicable

"When I'm painting with the iPad, it doesn't really feel as if I'm working. I become less concerned about deadlines."

Mathieu Reynes's iPad can be set to Chillax mode. Prospective employers take note. *See page 88*

Going to the Golden State

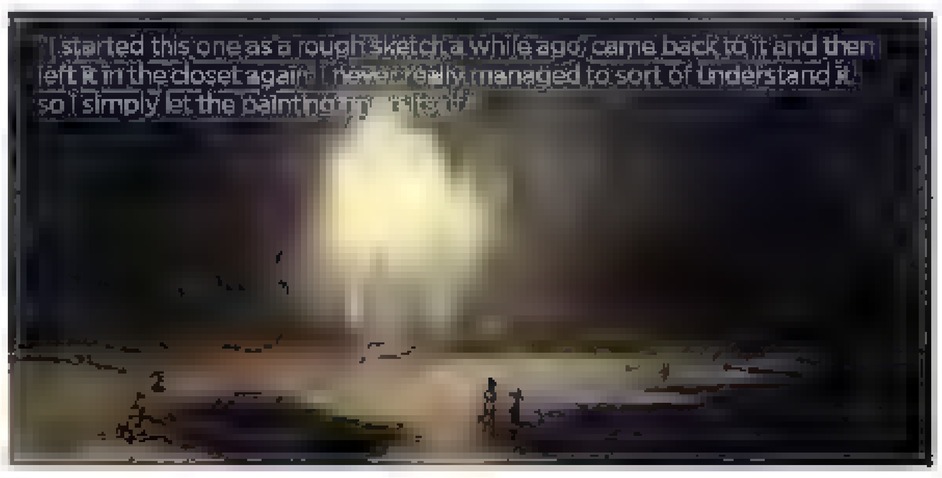
Big break We speak to an artist on the cusp of entering the digital film art industry full-time – he already has a film credit to his name

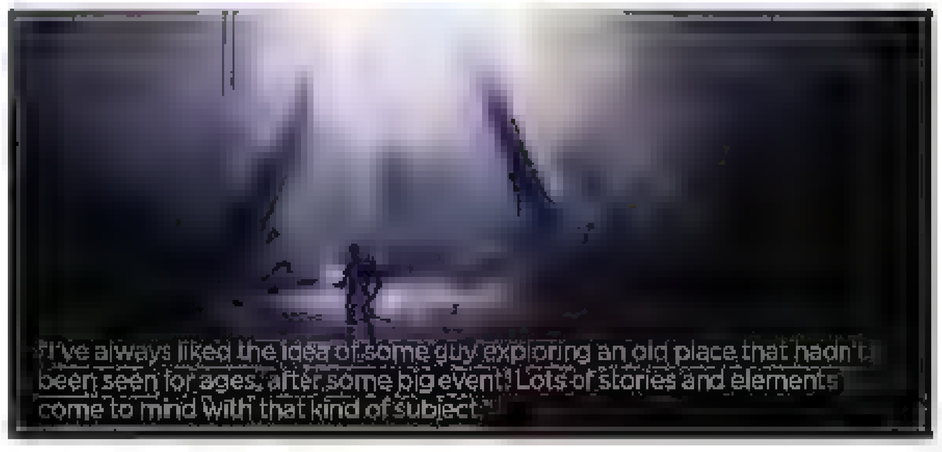
Having recently secured his first job in the movie industry, working on the film March of the Dinosaurs for Modus FX in Montreal, Simon Weaner is now setting his sights on America.



"Since getting the job my personal goal is now to end up in California and to work with the great people and great companies down there," he tells us.

After teaching himself the art basics back in Canada, Simon took a one-year college course in computer graphics. "It was to make sure," he says, "that what I learned about digital arts, video games and the film industry by myself was good enough to get a foot in the door." And it looks like it was. With this in the film work under his belt, Simon is now freelancing as he plans the big move down to California. You can follow his career and see more of his art here: **majora28.carbonmade.com**.





Released by StoreMags & FantaMag

StoreMags.com - Free Magazines Download in True PDF format!

The final frontier

Franchise Concept artist Ian Milham reveals how he's opened up the Dead Space sequel

Game franchises may vary, but so far art director Ian Milham is finding work on the latest Dead Space title far easier, having worked on the first title back in 2006.



"Dead Space 2 started in earnest in 2008 and continues in 2011," says the concept artist. "We have enough flexibility in our universe to go almost anywhere and make it look however we want." With the franchise's foundation under him and his team, they don't have to do as much searching for new ideas as they would have were they starting from scratch.

> Ten to 12 hours is a long time in a brown spaceship," says Ian, of the first game

The big change to Dead Space 2 is the diverse locations and environments. "Ten to 12 hours is a long time to spend in a brown spaceship," says Ian, of the first game. "From that we moved DS2 into schools, hospitals and malls, always giving it a twist, a bit of imagination."

Dead Space 2 is available for PlayStation 3, Xbox 360 and Microsoft Windows and has a multiplayer mode. Look out for more info on the game at **www.deadspace.ea.com**.





Win! TRON: Legacy and Monsters

Competition Win a copy of TRON: Legacy and Monsters on DVD and Blu-ray

Here's your chance to watch TRON: Legacy and Monsters in the comfort of your own home. We've got three DVDs and three Blu-rays of each film, which by our maths means there are 12 shiny discs up for grabs.

To enter this competition, just answer the following question:

What Hollywood actor stars in both the 1982 original TRON and its sequel, TRON: Legacy?

A Tom Cruise
B Elle Macpherson
C Jeff Bridges



Got to **www.futurecomps.co.uk/tron-monsters**, select your answer and specify your preference for either DVD or Blu-ray. Competition closes 5 June 2011. For a full set of competition rules go to **www.imaginefx.com/comp_rules**

Competition rules By taking part in a Competition, you agree to be bound by the Competition Rules which can be viewed in full at www.imaginefx.com/comp_rules. Late or incomplete entries will be disqualified. Proof of posting shall not be deemed proof of delivery. Entries must be submitted by an individual and, unless otherwise stated, are limited to one per household. The Competition is open to all who are 18 years and over, except: (i) employees of Future Publishing and its group companies and any members of their households; and (ii) any party involved in the Competition, or any member of their households.



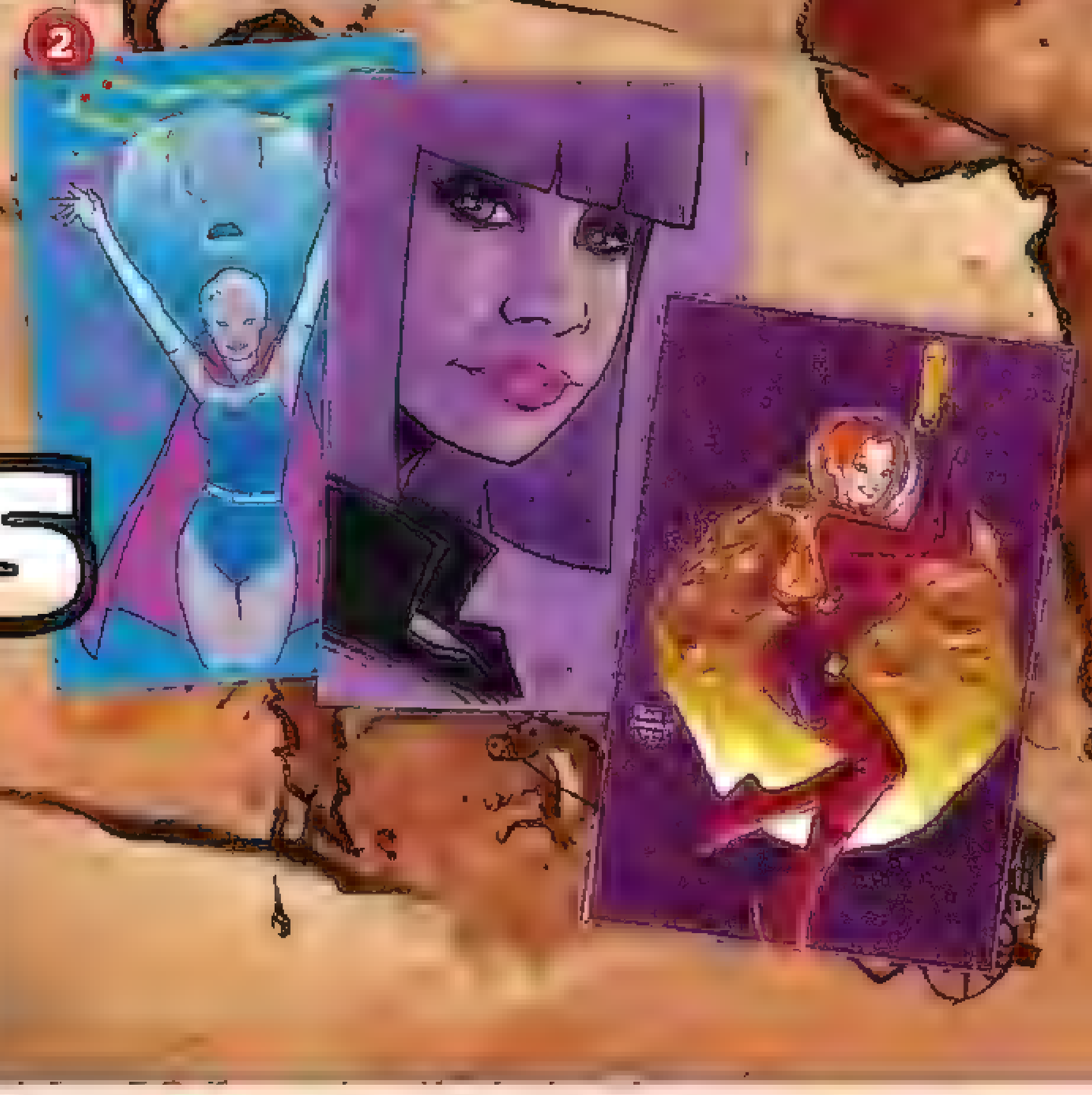


PLANET OF THE ARTS

HERE'S A RUNDOWN OF THE EVENTS AND ART BLOGS THAT HAVE GOT US IN A STIR THIS MONTH. IF YOU'VE GOT A STORY OR EVENT THAT SHOULD BE FEATURED HERE, SEND US THE DETAILS: PLANET@IMAGINEFX.COM CHEERS!

Beren

Beren Neale, Staff Writer



ALINA CHAU

Illustrator, US

1 3D artist, sci-fi historian, artist by day, children's illustrator and comic artist by night. Here you can find Alina's drawings from memory and work updates, all with bags of character.

alinanimation.blogspot.com

GENE GONZALES

Cartoonist, US

2 Gene has produced illustration for children's books, education books and comic art, but he still finds the time to regularly update this blog with lovely drawings and sketches.

www.genegonzales.blogspot.com

ANDREAS ROCHA

Matte painter, Portugal

3 Andreas's paintings are precise and technically accomplished, but the characters he infuses them with, from his love of fantasy and sci-fi. Dramatic sweeping vistas abound.

www.andreasrocha.com

GURMUKH SINGH PANESAR

Designer, Kenya

4 From futuristic architecture to personal 2D digital paintings and atmospheric photography, Gurmukh's site is inspirational. His miscellaneous CG section is worth a look too.

www.grasp.tk

StoreMags.com - Free Magazines Downloaded in True PDF Form

Release: StoreMags & FantaMag

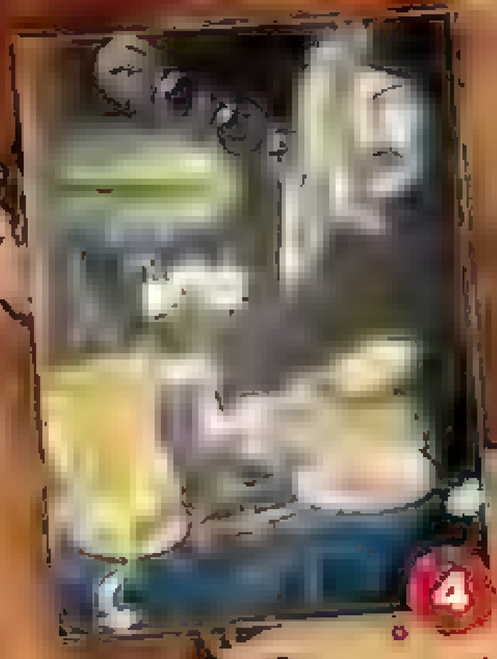


BRUSHWORK BASH

Beasts and barbarians square off in front of talented Chicago artists



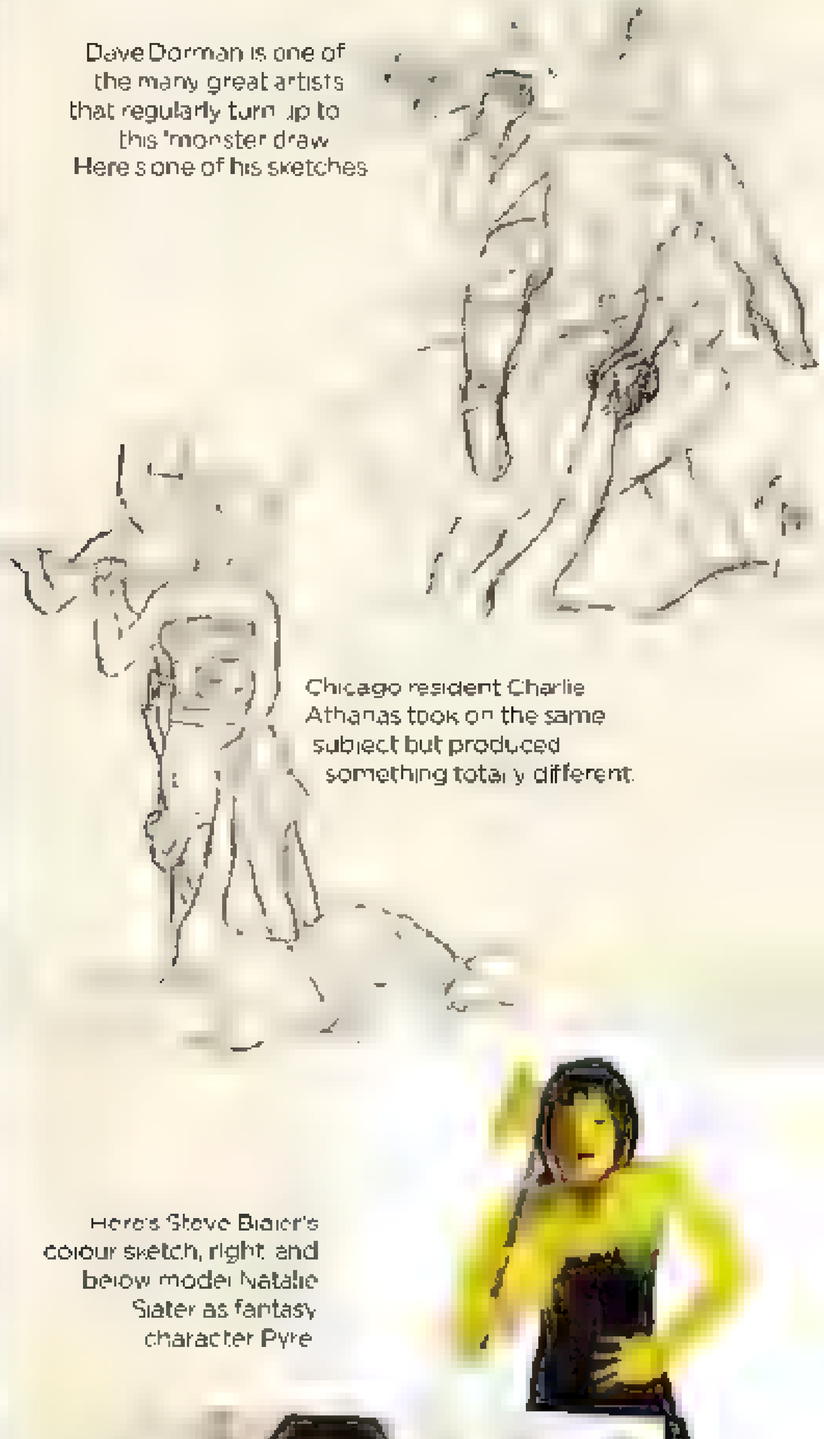
Full Body of Horror Monster Draw







Dave Dorman is one of the many great artists that regularly turn up to this 'monster draw. Here's one of his sketches



Chicago resident Charlie Athanas took on the same subject but produced something totally different.

Here's Steve Blaier's colour sketch, right, and below model Natalie Slater as fantasy character Pyre



VOTSMUCH
Illustrator · Russia

5 Although this Russian site doesn't translate well into English, the beautifully stylised illustrations on all the tabbing. This is a Russia from another age that's utterly compelling
bit.ly/YifDF

WENJUN LIN
Concept artist · China

6 Specialising in dynamic, super detailed war scenes and clean glistening female heroines, Wenjun's blog is also home to his many sketches and street photography
blog.sina.com.cn/junc0520

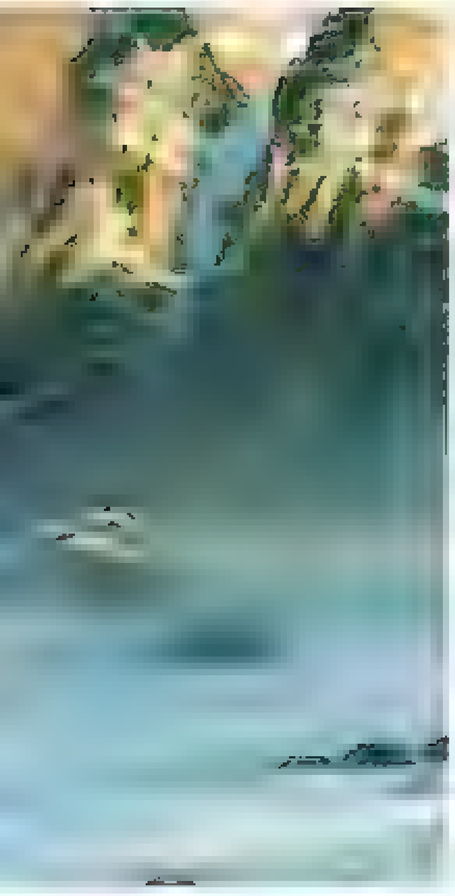
StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

Designs for life

Magnificent seven Titan Publishing brings seven new Design Studio Press books to the UK





Founded by Scott Robertson to bring the world of concept art a little closer while inspiring sci-fi and fantasy artists to improve, collaborate and share knowledge, California's Design Studio Press is one of a kind.

This month, Titan Books has announced that it's signed up to publish seven new books from Design Studio Press in the UK. These include Sentury II, the new book from Syd Mead; Moonshine, an inspirational book showcasing the personal paintings of DreamWorks artists, and Animals, Real and Imagined by esteemed creature designer Terryl Whitlatch.

Although Terryl is widely known for her work on the Star Wars movies, designing the many imagined creatures of George Lucas's universe, she also works in zoos and museums studying animal movement and anatomy. "What is the most magical thing to



Moonshine showcases the personal work of DreamWorks' artists, such as this scene from Dominique Louis.

THE NEW BOOKS

Titan delivers the goods with its latest batch of visionary art



Sentury II

Author: Syd Mead

Syd Mead is the legendary visual futurist behind Blade Runner and TRON. His latest book collects illustrations from film, movie and architectural projects with insightful comment.



Animals: Real and Imagined

Author: Terryl Whitlatch

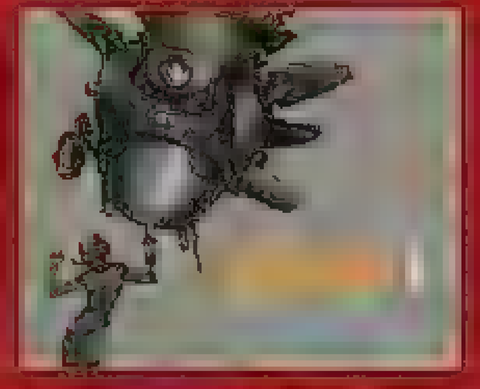
Considered one of the best animal artists working today, Terryl Whitlatch's book bursts with boundless imagination. Here she shares her vast knowledge of anatomy and animal movement.



Framed Ink

Author: Marcos Mateu-Mestre

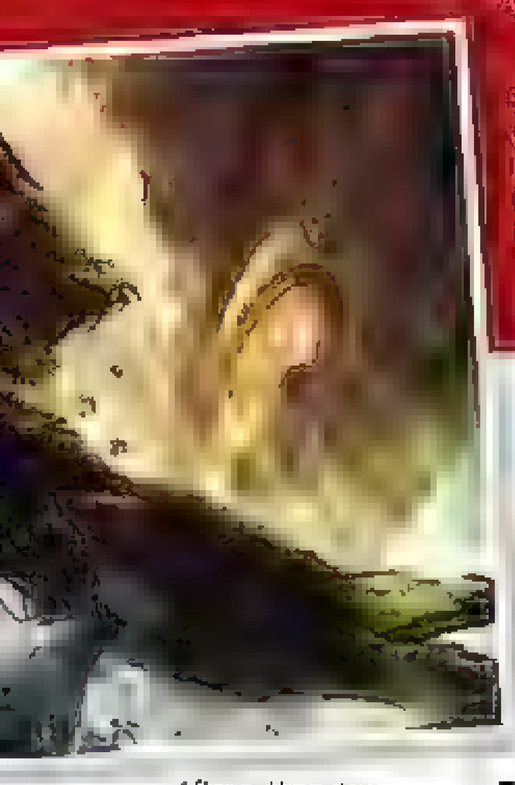
Whether you want to learn storyboarding or graphic novel layouts, Marcos Mateu-Mestre's Framed Ink is a unique insight into how to compose visual storytelling through step-by-step tutorials.



Battle Milk 2

Authors: Various (Wayne Lo, Thang Lee, Jackson Sze)

Artists behind Star Wars: The Clone Wars provide a rewarding collection of workshops that span a variety of techniques, styles and subjects, including miniature photography and digital art.



After putting down pens on Madagascar: How to Train Your Dragon and Shrek, DreamWorks artists such as Simon Rogers paint for pleasure in Moonshine.

me about animals is to take and portray them at their own terms – not poster child, contrived gestures, but their own and the infinite ways they arrange their anatomies in the most elegant and amazing poses," says the artist. Her book is a glimpse into her passion for wildlife and her philosophy on drawing animals.

THE LO DOWN

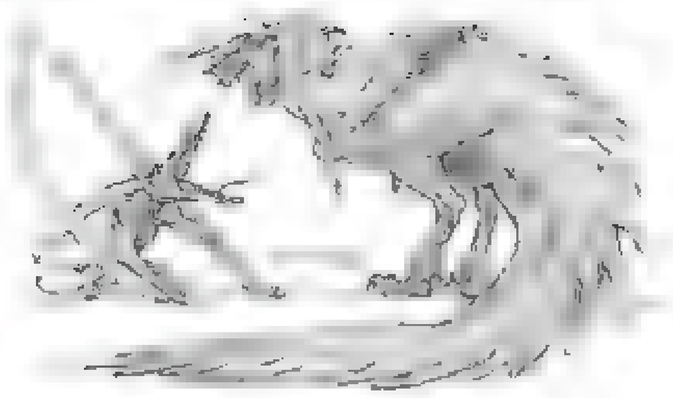
Another standout book in the series is Battle Milk 2, which covers concept art and has been created by a team of six artists behind the Star Wars: The Clone Wars TV series. Unlikely, the book doesn't simply focus on digital painting, but also covers pen and ink drawing and miniature photography to offer workshops free from art direction, designed simply to inspire.

"We'd been sharing our work consistently through the whole process, so we would see a couple of really cool new images from each artist every few days or weeks," says Battle Milk 2 contributor Wayne Lo as he describes the thrill of creating the book. "The variety of contrasting and complementary images from all six artists jumped out at you page after page, from start to finish. Experiencing that visual richness for the first time was definitely fun."

Wayne Lo shows how to create his Swamp Creature using photo-textures in Battle Milk 2



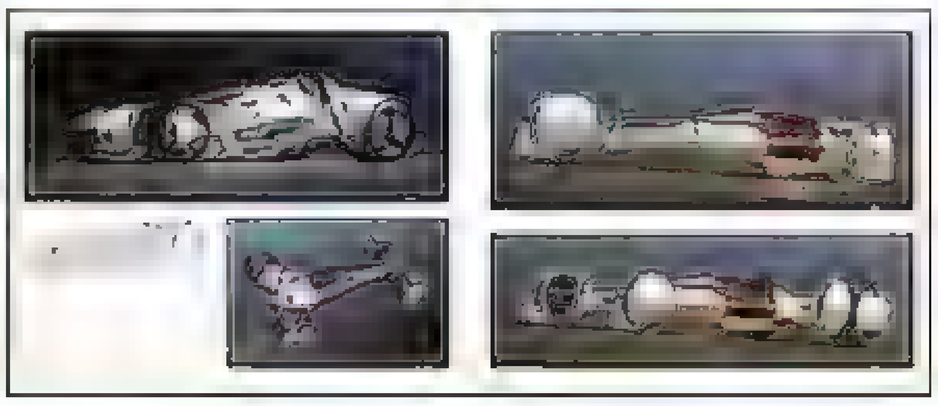




The beautiful sketches by Terryl Whitlatch in Animals: Real and Imagined include eye-opening insights into anatomy and movement

Whereas Battle Mark 2 offers a chocolate box of creativity, Framed Ink, written by renowned storyboard and film concept artist Marcos Mateu-Mestre, aims to answer the question "How important is storytelling to art?" through the use of step-by-step chapters that cover composing narrative in a single image, storyboarding films and dynamic graphic novel panelling.





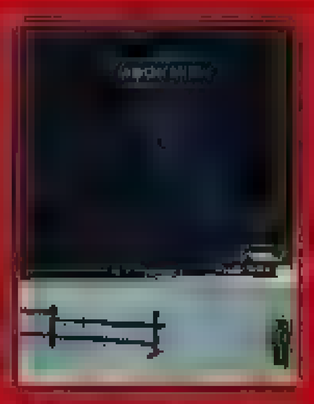
Featuring a dazzling array of vehicle designs, including these extreme racing cars, Drive is a must-have for petrol-heads

"Everything within an image needs to have a meaning and a purpose," says Marcos when quizzed on what readers will learn from Framed Ink. "These intentions have to be clear in the artist's mind and by the time the pencil touches the paper we should have our targets so well identified that our lines just voice out those ideas. Framed Ink will demonstrate how to use every artistic device available to achieve all these goals."

DRIVE TIME

Overall this collection of books is the work of one man. Scott Robertson, who set up Design Studio Press to bring together artists and inspire others. "For me, teaching at its best is like sharing a secret answer to a question that someone had been searching for, for a very long time," says Scott, whose own book, Drive





Moonshine
Authors: **Various (45 DreamWorks artists and animators)**

Moonshine is an inspirational collection of personal paintings, both traditional and digital, from leading film and animation artists that offers fresh and fun images across a dazzling array of styles and techniques.



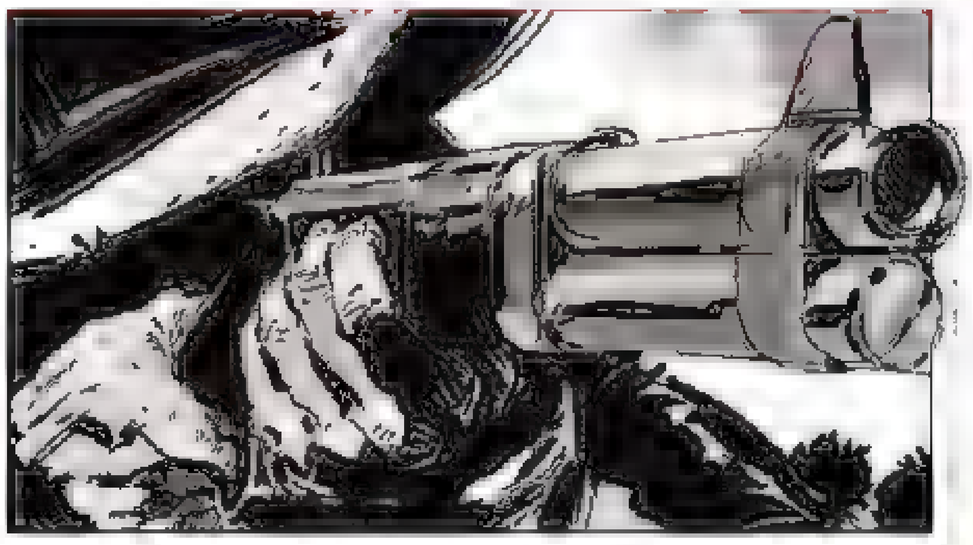
Drive
Authors: **Scott Robertson, Daniel Gardner, Annis Naeem**

As well as running Design Studio Press, Scott Robertson is also author of a number of design books. Drive is his latest, covering the full gamut of car concepts from sports to military uses; this is essential reading.



The Story of the Colony
Author: **Viktor Antonov**

This latest book by Viktor Antonov, the BAFTA award-winning art director and novelist, is a mesmerising blend of novel and illustrated book that follows Gabriel Duban's epic journey to discover a lost city.



Framed Ink, from film visual artist Marcos Mateu-Mestre, explores the fundamentals of composition, layout and character design in visual storytelling across 230 illustrations and 166 diagrams.

features skillfully created vehicle sketches and renderings, aided by his entertainment design students from Art Center College of Design, Daniel Gardner and Annis Naeem.

Collaboration and inspiration are the watchwords of Design Studio Press, and these seven new books, being distributed by Titan, represent the best of this idea. Whether you want to master storytelling vehicle design or just be wowed by stunning imaginary creatures and other worlds, there's something here for you.

All of these books are available at good bookstores and online retailers or via www.titanbooks.com/dsp.

TERRYL WHITLATCH

The painter of beasts real and imaginary talks about her craft

Why do you love painting animals so much?
The short answer is because I love animals. There's something in the marriage of the anatomical form, expression and personality of animals that captivated me from as early as I can remember. From my early childhood it was horses and birds that particularly fascinated me, and although that hasn't changed, the scope has broadened to include all manner of species.

What's a creature designer?
It's an artistic scientist who designs and adapts the depiction of living species, prehistoric species and imaginary creatures inspired by them, for use in the entertainment industry, and academic and scientific institutions.

Was it a big leap to go from real animals to imagined creatures?
Not really. Animals, whether living species or their prehistoric relatives, are the best sources of inspiration for imaginary creatures – it's they that make this jump possible.

What's the best bit of advice you've been given?
To keep moving forward, no matter how discouraged one might feel. Also, to always remain teachable, learn from your mistakes and be ready to learn new things. Another thing I remember is what George Lucas once said: "No one ever built a memorial to a critic." Of course, constructive criticism is always a gift, and an opportunity to grow.

What do you think readers will get from your book?
It's my hope that readers will enjoy the book and be entertained. But more importantly, beyond any inspirational and educational qualities, that the book will share and point out how special – just how very special and precious – the countless animal species that share our lives and world are. Without them, no imaginary animals would ever be possible.



Terryl is a freelance concept artist who specialises in creature design. She came up with the look of Jar Jar Binks.

www.terrylwhitlatch.com

StoreMags.com - [Free Magazines Download] - Title PDF format

Release: StoreMags & FantaMag

ImagineFX Forum

Winners

Image of the month



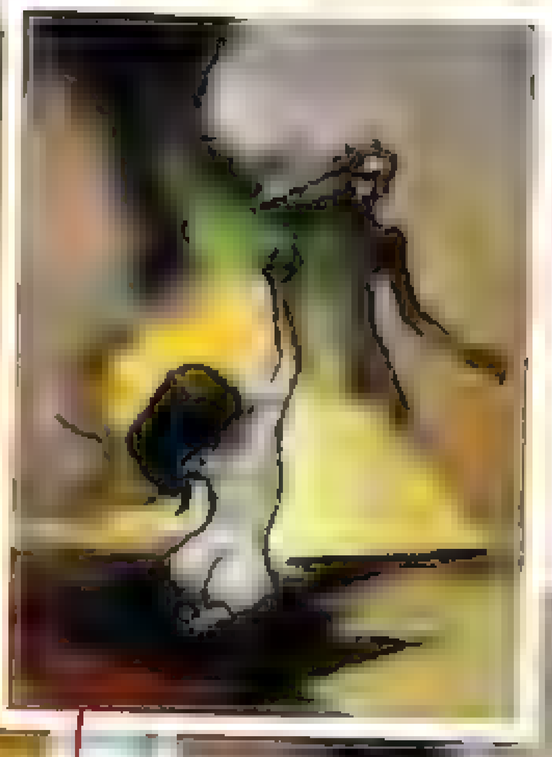
Having tried a pulp cover style that didn't suit his technique, Dave chose a looser approach with a more centralised composition. "I was influenced by two paintings by my late grandmother, Teena Rice," he says. **"One of them an abstract, and the other a still life."**

The challenge the made Dave ruminate that knowing your own future is actually a curse "removing all the surprise from your life. Also people who visit oracles really just want the good news, right? This scene depicts the downside the dangers of consulting oracles and getting back a troubling forecast.

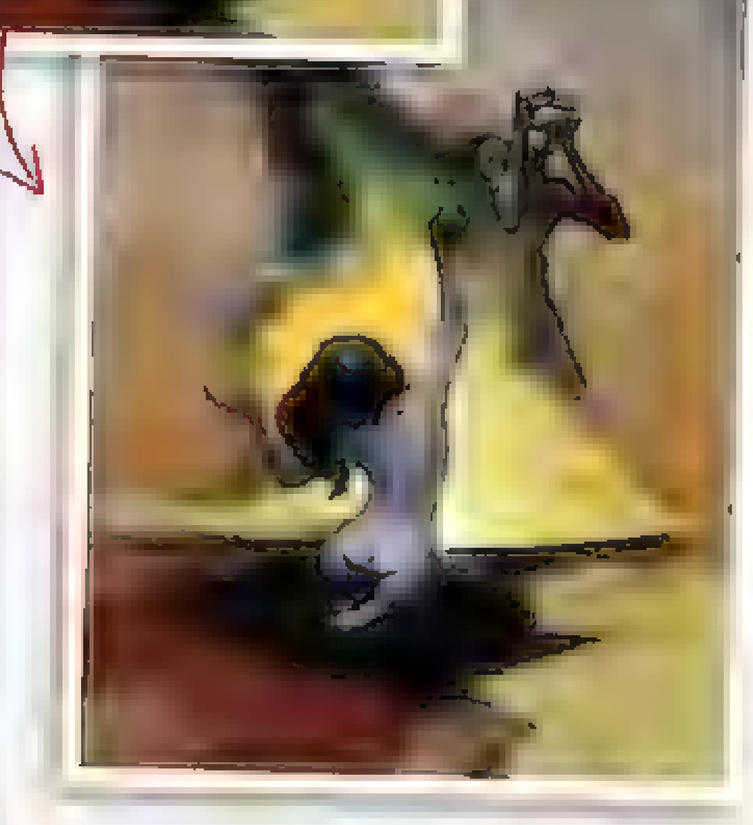
The Shape of Things to Come
Dave Brasgalla
www.imaginefx.com/dave_brasgalla

This month's winning artist has turned in a beautifully evocative piece that hints at the dangers of meddling with necromancy and dark powers...





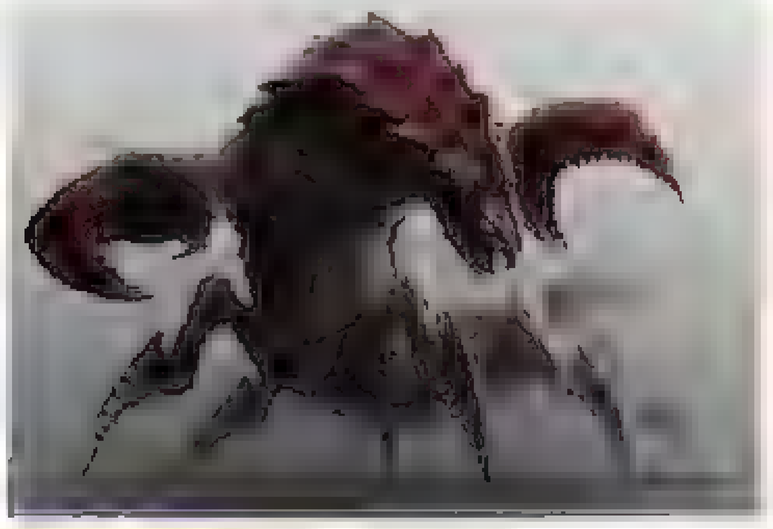
Dave accentuated the main character's anguish at knowing his future by simply painting him holding his head in his hands





"The colours are great, the handling is great, but more than anything it has that inevitability and simplicity behind the idea. I can't think of a better way to handle the topic."

Join in!
www.imaginefx.com/myfx



Mix n' Match Monster Madness
Max Hugo (Mhugo)
www.imaginefx.com/mhugo



"I loved the theme of this challenge, with its almost unlimited possibilities. I wanted my creature to look consistent and tried to avoid what I call the Frankenstein's monster look; the different parts of the various animals needed to blend together seamlessly. So I went with this mix of armadillo lizard, snapping turtle and crab and I'm quite happy with the final result."

The Shape of Things to Come
Alex Tooth
www.imaginefx.com/alextoooth

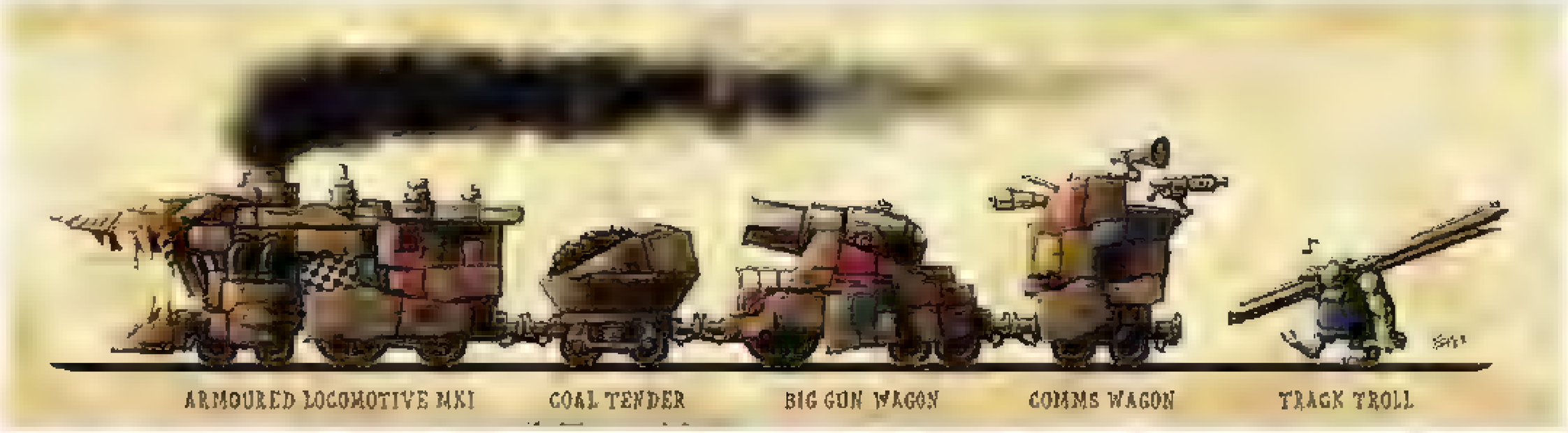


"I was drawn to the challenge title because it conjured magical images in my mind. I wanted to focus on the environment and show a late summer breeze as another year goes by, as the sword passes through the ages."

The Goblin War Train
Christian Schwager (schwager)
www.imaginefx.com/schwager



"This was the most fun I've had with a challenge so far. Armoured trains are real passion of mine and the added goblin twist meant that I could go crazy with the design. Loved it!"



StoreMags.com - Free Magazines Download in True PDF format!

Release: StoreMags & FantaMag

Letters

YOUR FEEDBACK & OPINIONS



Contact the editor, Claire Howlett, on claire@imaginefx.com or write to ImagineFX, Future Publishing, 30 Monmouth Street, Bath, BA1 2BW, UK

Follow us on twitter: www.twitter.com/imaginefx

Tell us your thoughts on: www.facebook.com/imaginefx



It's always good to hear that people like what we're doing – especially when it comes to new versions of the mag, such as our digital version, available through Zinio.

A taste of the East, please

After looking through my friend's subscriber copy of issue 67, I went out and bought it. I've bought issues in the past and have been happy with them, but 67 was by far the best yet – every page was good. Of course, having Adam Hughes was a big push, but Bill Sienkiewicz, Jim Lee, the whole comic thing, fantastic. I also d dn't know about Kapow! Comic Con, but I'd like to go to it now.

I have a suggestion for you: an issue on China and Korea. Benjamin (**blog.sina.com.cn/benjamin**), from China, is my favourite artist, and has done Marvel comic covers and had Orange and Remember published by Tokyopop. Lim Dal. Young (**http://milkcow.egloos.com**), from Korea, is also good – his Unba ance X Unbalance and Freezing are very popular in Japan, too.

Lastly, I might be a bit late with this tip on using graphics tablets, but I use a MacBook Pro late 2008 model and A4 Aiptek graphics tablet. I hated running over the tab.et with the pen, as it felt wrong and wore out the pad and pen nib, but after a friend gave me some advice, it's fine. Just buy a cutting mat, put it over the surface and use that. You can get cutting mats in sizes from A5 to A3, so size isn't a problem. It works! I hope this helps others, too.

Murray Don, via email



Murray loved our comic-themed issue 67, featuring a Catwoman cover by Adam Hughes

Claire replies Thanks for the cutting mat tips, Murray – I'm sure some of our readers will be trying that out. Also, I always love to hear about all of your favourite artists. The Chinese, Korean and Japanese artists can be hard to get hold of and there's usually a language barrier, but I'll look into that list.

Aww, shucks

First off I'd like to congratulate you on the best creative magazine in the whole world!



We've still got a few copies, but you need to move fast! See page 57 for details on how to get hold of a copy.

I absolutely love it! You haven't lost me – I just subscribed to the iPad version through the Zinio app. I find it convenient to have your magazine issues with me wherever I take my iPad.

The only thing I would change would be for you to offer a download of your DVD content online with the d gital issues for your Zinio subscribers. Oh, and for you to offer your back issues in a digital format! Keep up the good work!

Daryl Thompson, via email

Claire replies Hello Daryl, I'm glad we've not lost you! I'm also glad to hear that you're enjoying our digital issues. We're starting to digitise our back issues with Zinio at **www.zinio.com/imaginefx-single**. We currently have the first seven issues on sale, alongside the addition of our most recent editions. Currently we cannot offer our DVD content. For readers who want to know more about our digital issues, please turn to page 81 for more info.

Opportunities for art

I am 54 years old, retired and disabled, but I can stil. draw – I've been a self-taught sketch artist for a year. I'm currently an inmate in Wisconsin, and a volunteer art teacher came to our facility to teach anyone who was interested to draw. He had a magazine with him. ImagineFX. To say the least, I fell in love!

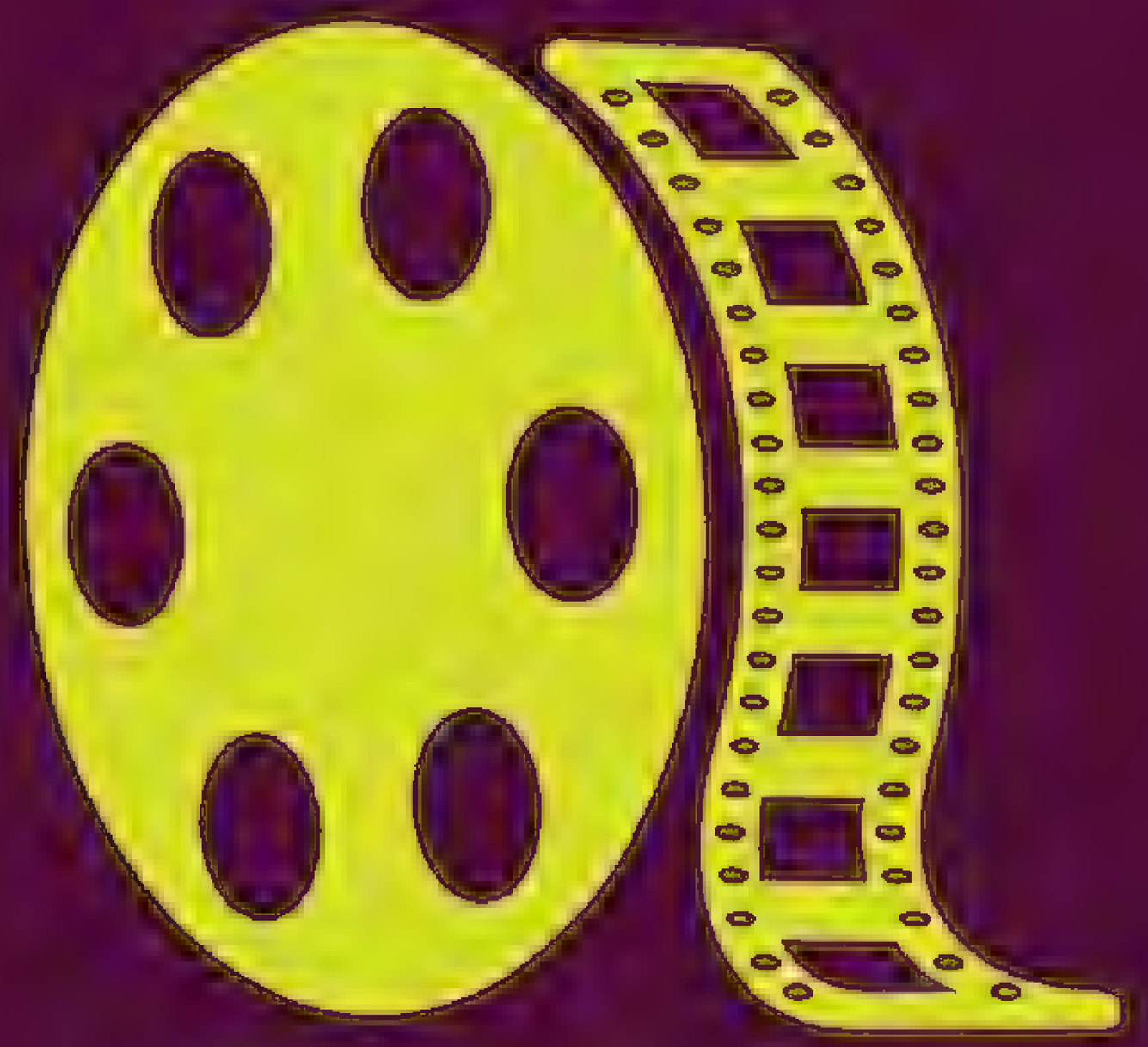
I'm going back to a col ege when I get out in August 2011. I'm doing a course in computer graphics, portraits and oil painting, all because of your magazine. I don't feel disabled or old anymore.

Rich, Wisconsin, US

Claire replies Thanks for getting in touch with us, Rich. It's great to hear that art teachers are using our magazine as a way of helping to get people inspired – and it's heartwarming to hear that we've inspired you to go back to college, too. Good luck with your course in August. Let us know how you get on!



180 million Arab animation fans under 25 years of age*.



yet the Arabic animation industry is still in its infancy.

your opportunity is right here, right now at twofour54° in the heart of Abu Dhabi.

The Arab world is one of the world's fastest growing media markets. Arabic TV airs over 1,800 hours of animation each month* yet most are subtitled or dubbed and often culturally disconnected from the region's 180 million under 25s*. With few true Arabic animation programmes it's a prime opportunity for Arabic animators.

We empower businesses across all media platforms from production, gaming, digital animation, broadcast and publishing - with world-class training from **twofour54° tadreeb**, state-of-the-art production facilities with **twofour54° intaj** and supporting Arab creative entrepreneurs with venture funding from **twofour54° ibtikar** to seize the most opportune time the region has to offer. It's all a part of our vision at **twofour54°** creating a centre of excellence for Arabic content creation in Abu Dhabi.

we are twofour54°. are you?
find us. join us. create with us.
+971 2 401 **2454** **twofour54**.com

twofour54
Abu Dhabi

content creation community

*Arab Broadcast Industry Statistics, Trends and Opportunities 2011 & Animation Arab Creative www.tvtrends.com

twofour54 is a free zone of the Abu Dhabi Government

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

Exclusive subscription offer

Save money when you subscribe to ImagineFX

FANTASY & SCI-FI DIGITAL ART

It's cheaper than buying in-store!



- Save up to 30% on the cover price
- Have every issue delivered direct to your door or workplace every month.
- Word-free covers that are exclusive to subscribers
- Stay up to date with all of the latest news, trends, techniques and digital art products.

SAVE 28%

UK: £13.99 every three months by direct debit

UK: £54.49 13 issues

SAVE 30%

Europe: £76.99 13 issues

Rest of the world: £87.99 13 issues

Subscribe online at www.myfavouritemagazines.co.uk/ifxp10
or call 0844 848 2852 and quote ifxp10

DON'T MISS OUT! OFFER ENDS 30 JUNE 2011

***Terms and conditions** Savings compared to buying 13 issues from newsstand. Rest of the world and Europe have no set newsstand price and therefore we can't advertise the specific savings you will make. You will be charged in GBP. Minimum subscription term is 12 months. You'll receive 13 issues of ImagineFX a year. You are dissatisfied in any way during the next 6 issues please notify us in writing and get a refund on all unmailed items. Your subscription will start with the next available issue. Full details of the Direct Debit guarantee will be provided and are available upon request. Offer ends 30 June.

Free Magazines Download in True PDF format
StoreMags.com

Release: StoreMags & FantaMag

Save money today!

Boost your art skills with ImagineFX, the world's best-selling creative magazine!

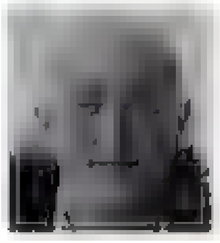


Artists' opinions



"ImagineFX is the best published source of conceptual art information that I have ever seen. The magazine is a must-have investment for any aspiring concept artist who wants to take their skills to the next level."

Andrew Jones, concept artist, Massive Black Inc



"ImagineFX is a unique resource for the science-fiction and fantasy community. It has invaluable tips and techniques for a range of software, and encourages aspiring artists to get their work in print and receive international exposure."

Jonny Duddle, freelance artist

LIVE IN THE US/CANADA? TURN TO PAGE 92

Artist Q&A

GOT A QUESTION FOR OUR EXPERTS? LET US EASE YOUR ART-ACHE AT **HELP@IMAGINEFX.COM**

Full-size Q&A images are on your DVD

The ImagineFX panel

Cynthia Sheppard



Cynthia is a freelance digital artist. With a background in traditional painting, she likes to bring classical techniques to her work on digital canvas.

www.sheppard-arts.com

Remko Troost



Born in Amsterdam, Remko is a senior concept artist and illustrator with several years' experience in the film and video game industries.

www.remkotroost.com

Nick Harris



Gloucestershire-based Nick went digital in 2000 after 18 years working with traditional methods. He works mainly on children's illustrations.

www.nickillus.com

Lauren K Cannon



Lauren is a freelance fantasy artist who specialises in the surreal. She lives in a small woodland village in New Jersey, US.

www.navate.com

Brynn Metheney



Brynn was raised in the Mojave desert and moved to the Bay Area in 2006. Creature and animal illustrations are her forte.

www.brynnart.com

Tom Bagshaw



UK-based commercial illustrator whose highly rendered digital painting style has caught the eyes of Saatchi & Saatchi, the BBC and Sony, as well as us!

www.mostlywanted.com

Jonathan Standing



Jonathan is an English artist and illustrator. He's based near Toronto, Canada, and works for a developer in the video games industry.

www.jonathanstanding.com

Question

Is there a quick and easy way to unify the lighting scheme in a painting?

Daryle Warring, US



Answer

Jonathan replies



Ideally, a painting should begin with studies and thumbnails of what your lighting and colour scheme are going to be. The more work you put into this early stage the better, but sometimes the complexity of lighting in an image can get the best of any of us. Luckily, there are a few digital art tricks you can employ to help achieve the effect you're after.

To help unify the contrast and lighting of an image, an Overlay layer of either a gradient or a photograph can be enormously helpful. I usually desaturate the information in an Overlay layer to stop the colours from being changed and then reduce the opacity of the layer (and often the contrast, too) to see what type of effect I can produce.

If you're after a more stylised look then using an Overlay layer of either a gradient or a photo offers a quick way to alter the colour of a painting.

As contrast draws the eye, the opposite is also true and using an Overlay layer to reduce the contrast of an area is an excellent tool for downplaying its impact. Increasing the value of information in your Overlay layer above 50 per cent will in turn give you a lighter tone, meaning that you can also use the overlay layer to add contrast by boosting highlights too.

Step-by-step: How to quickly save a painting



1 I didn't put much planning into this painting when I began and subsequently the lighting in it's scattershot and difficult to keep consistent. I've done a poor job of managing contrast to give the viewer a sense of what the light in the image was doing – it's time to change things



2 Using a photo of Jungle Man an Overlay layer I manage to group more of the dark areas of the image and then set the lighter areas between the tree boughs This immediately makes a difference to the contrast. Using a Quick mask on the layer I can edit out the information on the layer that I don't need



3 Using another Overlay layer, this time with a neutral value of 50 per cent and with the saturation set higher, I add an orange-hued light behind the trees This strengthens the effect of the light that's falling behind the trees being separate from the light which is beneath the canopy My scene is saved from the Recycle Bin!

Question
How do I make an arrow wound look realistic and convincing?

Jamie Mulligan, US





Thinking about the structure of the arrow's shaft inside the arm will help in making it look like it's actually inside the flesh.

Answer
Brynn replies



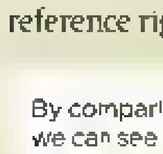
While it might be exciting to exaggerate battle wounds with blood spray and gore, you need to keep things simple to make a wound look convincing. When painting an arrow through an extremity, remember that it's a hard object travelling through a soft one. Showing the shape of the arrow's shaft through the skin will help in making it look as though the arrow has travelled through flesh and give it volume

A strong light-source will help with this. The entry wound should be on the small side. The force of the arrow travelling through the arm would keep things 'tidy' for some time. If you're painting the exit wound you could paint more blood into the piece and make it a bit messier Here, I've added a small amount of blood as if it were a fresh wound Time matters most in relation to a wound like this, The longer the wound is left untreated, the more blood will be present

Emphasising the contrast between values and colour will help the flesh look like it's been split open as the arrow has travelled through it. I've also added in some bright highlights to make the blood look wet It's small details like these that can really help enhance the credibility of the painted wound

Question
What advice have you got for painting claws and paws?
Kendall Lawson, New Zealand

Answer
Brynn replies



Paws and claws can be tough; however, making them believable will solidify your creature design. One of the tricks I use when drawing paws is to think of them like hands – after all, most animal paws are similar in structure to our hands. If you can recognise the proportions in comparison to our own anatomy, then it can be easier to visualise them on paper.

When I begin to draw the paws on my brutish-looking creature I first think of them as a wire frame. This basic structure will help me visualise the paw in a simplified way. It'll also give me clues as to where the bones might lie within the paw itself. This particular creature would walk on her toes, similar to cats and dogs. The pads are where our fingertips would be – the rest of the paw's structure should then fall into place. Thinking, again, that this paw is similar to my own hand will aid in keeping the structure and the proportions right.

When painting paws and claws, it's a good idea to use value to help define where the paws are turning in space. Of course, nothing beats reference. There's photos of course, but looking at actual paws and claws will help tremendously – practise drawing them as much as you can. Either go to the zoo to sketch, or take a look at a cat or dog. Pets can offer a wealth of reference right in your own studio or home.



By comparing paws to our hands, we can see the anatomy in a familiar way

Here, I've used a wire-frame sketch to place where the joints would lie in the paw. This will serve as my guide when drawing the whole paw

Question
I want to paint realistic, wavy or curly hair – can you give me some help?
Radha Grigoria, Greece





Answer
Tom replies



I think the main thing is to look at hair as the pure form, as much as possible. Whether you're aiming for wavy, curly, straight, short or long hair, try and break it down to a basic shape and have a style in mind. Start out with a simple shape in a mid-tone, then add in highlights and lowlights where light would hit or create shadow. It's then a simple matter of refining each stage. In this example I've used Painter to create the base portrait and mid-tone of the hair, then started building the form up on the right-hand side, using separate layers for the highlights and lowlights, softening out some of the harsher lines as I go. The main thing to remember is to let the lighting help shape the hair and don't get bogged down by trying to add every single strand.

Question
Can you give me some help on painting a starlit vista?
Lukasz Majerski, Poland

Answer
Lauren replies



This is one of those deceptive subjects that seems simple enough at first glance, but needs proper attention to appear realistic. To give the stars the variety they need you don't need special brushes, just some patience.

The biggest mistake that people make with stars is painting them too uniformly – whether it's brightness, size, placement or even colour. Stars are neither placed evenly in the sky, nor are they highly visible. When you look at the sky, at first only the brightest stars are obvious. However, the longer you stare up at the night sky, the more you notice small, faint stars. In a painting, these faint stars can do a lot to fill the blank spaces between the stars acting as focal points.

In space, stars are different colours, depending on how hot they are. This isn't obvious to the naked eye, but introducing subtle hue variation into a starlit painting will add a lot of depth to your night sky. A mix of pastel blues, yellows and purples, instead of limiting yourself to white, will bring an extra level of richness to the final painting.

StoreMags.com - Free Magazines Download in True PDF format!
Release StoreMags & FantaMag

Question
What's the best way to go about painting a table of decaying food?
Esme Giles, England

Answer
Nick replies



Different foodstuffs decay in multiple ways, attracting a variety of moulds and fungi. Often the food shrivels and discolours, with colour either fading and/or evolving into browns and blacks, turning into an unrecognisable state. The way it decays is dependent on its environment. Consider how the same food items may react to a hot desert compared to a damp cellar. Moisture is important. This sounds complicated, but like all subjects, use research and observation combined with the rules of lighting and colour to guide you.

I've picked a woodland setting, offering an element of insect and animal involvement if I choose to go down that route. In gloomy and low light, insects such as worms may provide necessary clues. In Charles Dickens's classic novel Great Expectations, Miss Havisham's abandoned wedding banquet is covered in cobwebs – and maggots.

My approach to the scene is to paint food that's recognisable as food, but revolting. I use exaggerated body language to show the children's repulsion and, perversely, the goblins' and trolls' appetite for the rotten food. I draw the food almost as normal, then replace the usual colours with purples, browns and greens, adding roughened textures to indicate mouldy areas. Break up some bits here and there, and add cobwebs rats and insects to – ahem – taste.

As well as colouring and texture, the reaction of your characters can signal how the viewer should feel about your depiction of food.

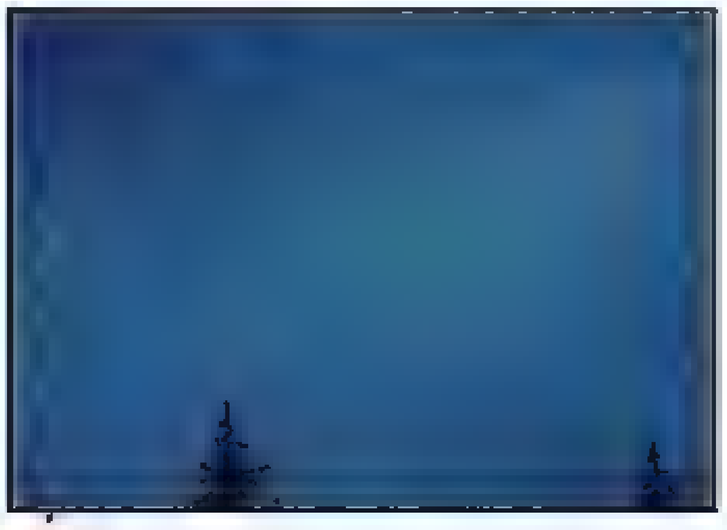


Artist's secret

PAINTING DETAIL



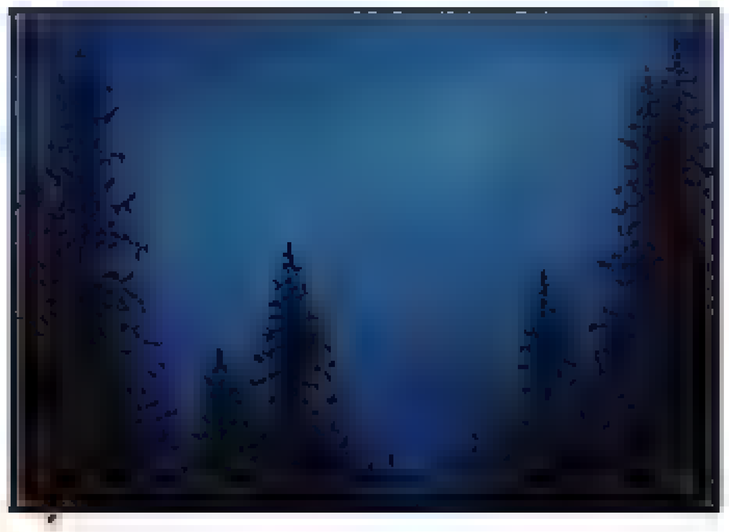
Step-by-step: Painting a starry sky



1. First I paint in my basic night sky, remembering to keep the stars on a new layer for editing ease later on. Using a small semi-soft Round brush I make gentle dots to form the key constellations or patterns (search for star charts online) I then reduce the brush size and add in more, much smaller stars.



2. Once I'm happy with the overall placement of my distant stars, I go back and add a brighter white on top of some of them. I'm careful not to do too many or else the image will look overwrought. Now I take a Soft Edged brush to add subtle pastel colours around some of the stars.



3. I always need a clean-up stage for stars. I zoom out and take a critical eye to areas that are too cluttered, too uniform or too bright and fix the issues. An Eraser on low opacity enables me to push bright stars back, and the Lasso tool allows for easy rearrangement until the result looks natural.

Question
How do I go about designing a mech with armour and weapons?
Sandra Weintraub, Germany



I paint my law-enforcement mech alongside a human policeman to show the scale of the vehicle. Criminals would have to think twice before taking it on!

Answer
Remko replies



Creating Mechs affords you a lot of freedom because they don't exist in real life. There are very few rules as such, and this gives you almost endless possibilities to explore during the design process.

I start by imagining what I'd do if I had to build such a huge fighting machine for a client. What's its purpose? Is it made to attack or defend? For example, if it goes on the offensive, what kind of enemies or structures does it go up against? What weapons are needed to achieve these goals? Would it need to fly or travel underwater?

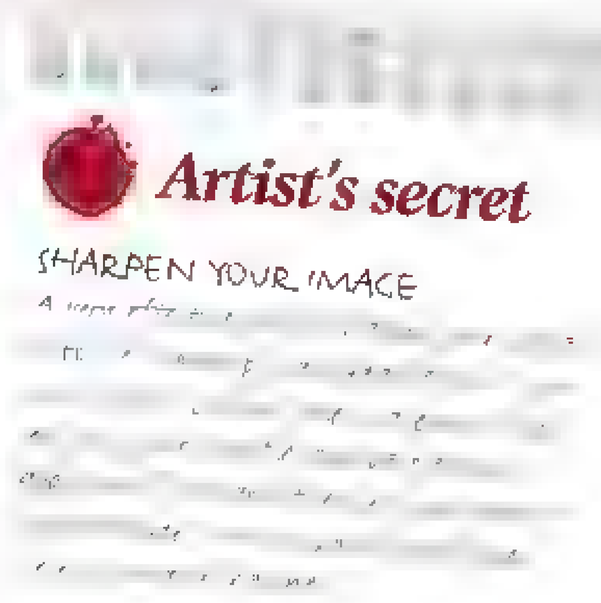
Once I get an idea of the kind of mech I'm creating, I begin the drawing process. On a white background and with a hard-edged Round pencil – pen pressure turned off – I draw a few thumbnails to get an idea of where I'd like to go with my design.

I then choose the body shape that works best and begin to develop the forms, painting in some light using a soft Round brush and the Lasso tool to create masks. I then figure out where its weapons should best be located and start to paint in laser Gatling guns and rockets. I come up with the idea that the mech is fitted with several metal plates that it can move to create a huge shield in case of concentrated enemy fire. With these plates in motion it should give any game animators plenty of opportunities to be creative, although the mech needs to look solid, too – able to soak up punishment dished out by criminals.

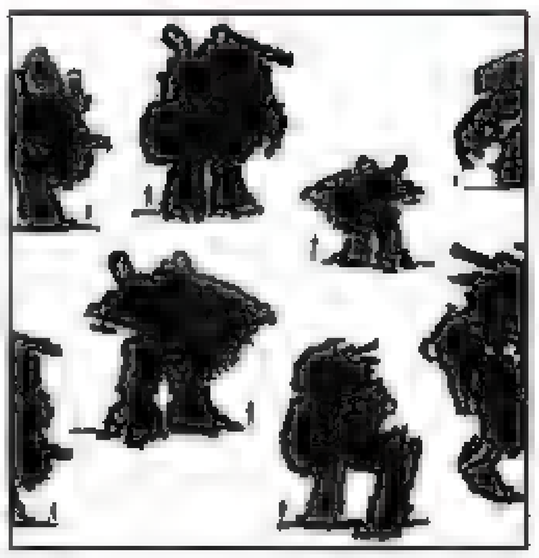
Finally, on a new layer in Linear Dodge, Multiply or Overlay mode that's above my background layer, I use several grungy custom brushes to paint in scratches and patina. Now the mech feels more realistic, as if it's been through several battles.

Of course this is just an example, but using this basic approach is an easy way to turn a blank page into a concept that looks authentic. Have fun with yours!

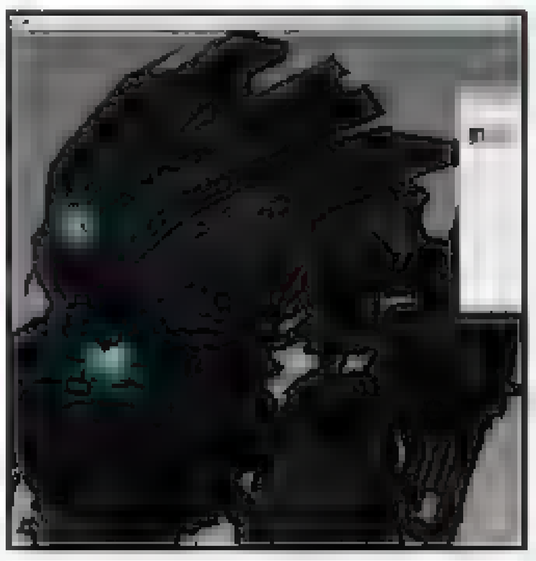
Artist's secret



Step-by-step: Paint a law-enforcement mech



1 Once I've come up with the mech's function – in this case it's for police enforcement – I can begin creating the basic form of the machine. Using a hard-edged basic Round brush on a clean white background, I quickly paint a number of thumbnail forms to generate ideas and see what interesting mechanical elements pop out from these initial sketches.



2 To speed the sketch process, I use the Lasso tool to create masks and shapes within a chosen thumbnail. From here I can paint areas of light to make my forms pop off the canvas and soon the law-enforcement mech begins to take shape. These simple painting techniques help to turn arbitrary shapes into forms that please the eye.



3 With the basic form, structure and lighting of my mech taken care of, I can begin adding in the details that give it personality and believability. On a separate layer, with some grungy custom brushes, I paint in scratches and embellish the mech's design, giving it credibility and a story, suggesting that it's come up against some hardened criminals.



4 I've imagined a Mech used by a futuristic police force so, even though it should be impressive enough to convince intergalactic criminals to back down, it shouldn't look too aggressive. It represents the law, not Darth Vader. That's why I've painted most of its weapons pointing downwards – it's the closest this stomping lawmaker can get to keeping its pistol holstered.

StoreMags.com - Free Magazines Download In True PDF format!
Release: StoreMags & FantaMag

Question
What's the right way to depict dappled light on the forest floor?
Marisa Corrigan, US



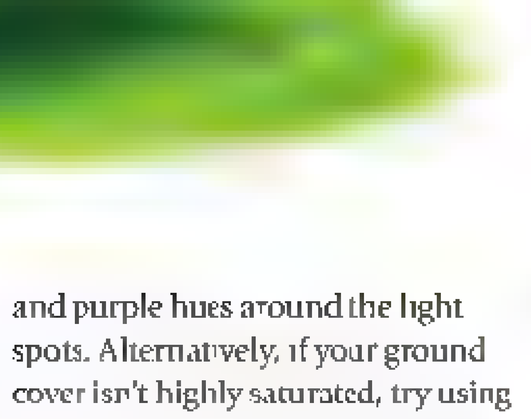
This diagram shows how light passes through leaves and becomes diffused to create patches of light on the ground.

Answer
Cynthia replies



When sunlight passes through a tree canopy, it becomes diffused and ends up hitting the ground in patches. Without clouds and trees in the way, the sun would be free to cover the scene in a completely even light that would produce equal shadows throughout your picture. However, each leaf cluster now acts as a tiny shield against the light, and splits it into what can be thought of as a cone of shadow, becoming lighter toward the edges, away from the central umbra. As a general rule, the higher up the tree canopy is, the fuzzier the edges of the patches of light.

Once you estimate how intense and how fuzzy the light in your scene needs to be, the effect can be achieved several different ways. One way is to use a light yellowish colour with a soft brush on an Overlay layer to paint the dappled light. To give the warm sun spots the most impact, try cooling down the grass or ground cover around them by adding blue and purple hues around the light spots. Alternatively, if your ground cover isn't highly saturated, try using the Dodge tool on Highlights at a low-medium Exposure with a Soft brush to gently pull out bright spots. This method works best for comps and quick sketches because of its simplicity, or used to enhance hand-painted light dapples. A third way is to create a new layer with a Hard brush and use a solid light colour to create the general shape of your light patches. Then use the Blur tool or Gaussian Blur filter to create custom fuzziness to the edges.



A depiction of a woodland hut with patches of sun on the ground, filtered through nearby trees

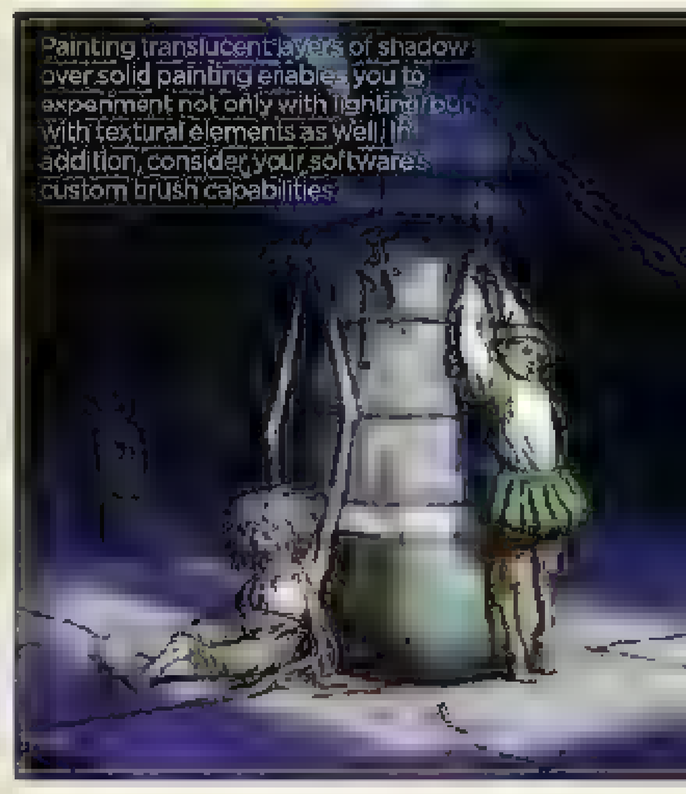
Question
How can I create rocky textures and original colours for a dungeon?
Gary Robson, Canada

Answer
Nick replies



Expanding on the question, we're talking about adding more visual interest. A dungeon setting also offers dramatic lighting, composition and added details such as chains and torches.

Working in ArtRage on a fairly plain scene, I first use the combination of chalk and paper textures on layers over the drawing (Painter is great for this type of thing). I make ArtRage stencils out of suitable texture images and paint through them, building up areas of interest like the at base of the column. You could also overlay texture photos using layer blending modes and erasing (or layer masking) where they're not wanted. I build colour using a combination of opaque and translucent layers (Multiply blend mode for shadow).



As long as you get the tones right, you can use all sorts of colours, like the combination of pink, green and blue I've used in splotches for my stone colour.

Question
How do I make an indoor environment seem aged and dusty?
Fiona Collins, Scotland

Answer
Remko replies



There are lots of ways to make things or environments look old and dusty. The best way to represent a feeling of decay in an object or room is through colour. Painting objects in desaturated colours works well – this implies that such objects are unable to reflect light because they're covered in dust. Now is not the time to apply highlights in your art!

For my room I use greyish, desaturated beige colours, which are commonly associated with dry, dusty places. Next I use an old wallpaper texture that's become scratched and torn over time, and draw some pieces that have peeled off onto the floor.

On the wall near the character I smash the surface so the wood and brick appears behind the plaster. I used the light coming through the windows to paint some floating dust particles. Then I take some photos of dirty walls and concrete and set them on a new layer in Overlay mode, set to about 40 per cent opacity. I drop my layers and with grungy custom brushes I paint in some more dirt and scratches. Finally I drop all my layers and on a new Color layer above my painting I use a soft Rounded basic brush to paint in desaturated greens and blues in the shadows.



StoreMags.com - Free Magazines Download in True PDF format!

Release: StoreMags & FantaMag

Question
Can you give me some advice on drawing veined, sinewy hands?
Max Hughes, US

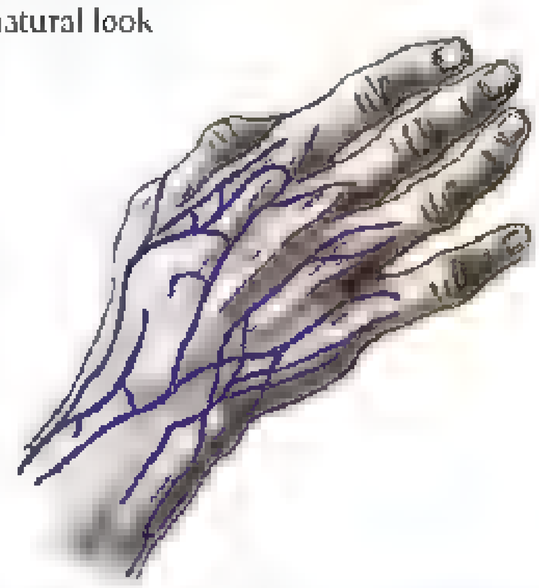
Answer
Lauren replies



Sinewy or veined hands are tricky because you're trying to portray so many layers of detail that are below the surface. But this is the key point: those layers are details that can be divorced from the structure of the hand itself. And it's important to get that basic structure right.

When I have to draw a strong or aged-looking hand, I always start with the basic structure before I dive into rendering the sinew and veins themselves. This ensures the hand works as a whole and I'll already have my colours and lighting figured out. Depicting sinew or muscle is easier than veins, because all you need to do is enhance the natural shapes of the hand. The key areas are those around the knuckles and the back of the hand where the ligaments can protrude. For veins, I find it easiest to look up medical anatomical drawings in addition to photos of old or strong hands, these drawings depict the muscles, bones, and veins in great detail and help me understand how the veins lay over the rest of the hand. They're an excellent resource.

The key thing in terms of rendering veins and sinew is to find a balance between soft and hard edges. You need enough sharpness to prevent the details from becoming a blobby mess, but you'll also want to gently roll the edges of your shading to keep things from being too harsh. Veins don't need to be rendered as tubes of skin. In other words, blend them into the surrounding skin for a more natural look.

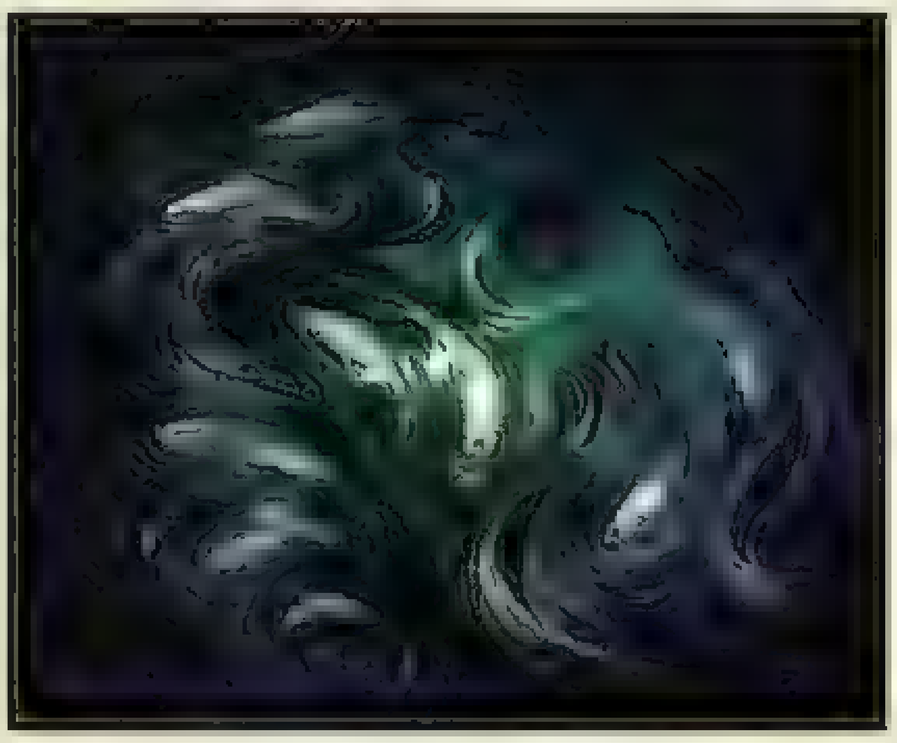


Understanding how the veins lay across the bones and ligaments of the hand will help make drawing and painting them much easier.



Drawing veined, sinewy hands is a balancing act of depicting several layers of detail without losing sight of the overall structure of the hand.

Question
How do I paint water that's writhing with eels and fishes?
Mark Dawson, England



The fully painted image uses the shapes of the fish and eels to determine where ripples in the water occur.

Answer
Cynthia replies



To get a strong sense of action, I'd begin by sketching the curvy shapes of the fish using interlocking C- and S-shaped curves. S-curves in particular have historically been used to show twisting motion in bodies, but in this case the curves will create a busy mass of writhing movement on the surface of the water.

Once you have the bodies sketched out, add a layer with the colours you want reflecting in the surface of the water; here I choose blues and greens. Using a dark colour, loosely echo the contours of the fish (inset image) to create a basic outline of where ripples might go.

I start painting ripples around the fish by blending the water surface colour with the dark contours in long strokes, starting at the mouth of each fish. When painting the fish, I blend their hard edges into the water's surface colour and add some browns to give the appearance that their bodies are half-covered by slightly dirty water. Where the water meets the fish there'll be tiny bright highlights, but be careful not to overdo these.

As a final tip, if at any point you feel like the composition isn't working, try smoothing out some of the ripples between the fish, but always follow the contours you created in your sketch.



Sketch out the bodies of fish and eels using interlocking curves.

StoreMags.com - Free Magazines Download In True PDF format!

Release: StoreMags & FantaMag



Next month
ON SALE: **4 May**
How to accurately paint back muscles

Question
How do I give a character a ghostly translucency?
Carl Gentry, UK

Answer
Tom replies



Creating ghosty shapes with a translucent effect can be a little daunting, but I use a simple technique that can be applied to a lot of things where you may need a translucent feel, such as ghosts, underwater creatures and plants, smoke, glass objects or even bubbles.

I use Photoshop CS2 but my method can be readily applied using later versions as well as Painter, because it makes use of vector shapes and simple layer masking. I think that as long as there's a light source and you can make a guess at where that light will affect a translucent object you're half-way there.

I start by sketching the shape I want to appear translucent on a new layer. At this stage don't worry about any details – just concentrate on the main shapes. On a layer above I use the Pen tool to create a vector shape. With the shape selected, I create a Solid Fill layer, drop its opacity down to 90 per cent and add a layer mask to it. Now it's a relatively simple case of using a Soft brush with a low opacity to gently paint onto the layer mask with solid black in order to make areas see-through.

The praying skeleton is painted first and then a ghostly angel body is added on top. Use Photoshop's Blur tool to soften the edges of the layer mask.

Finally, to get the most from the effect I concentrate my efforts on the surface form or more solid areas where more light is bouncing back, if you want the texture to be slightly 'milky'.

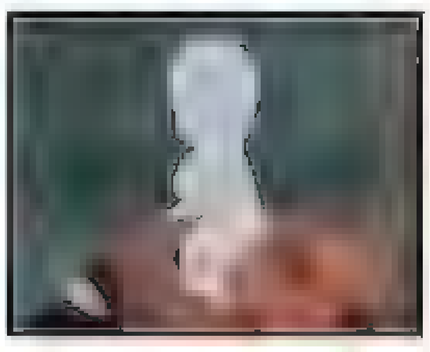


The ghosts' bodies are created on separate layers allowing for some overlapping. The extra colour highlights are added as clipping layers to the painted vector shape/mask layer.

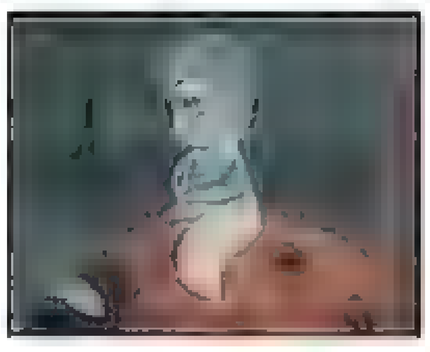


Step-by-step: Painting a ghostly figure

1. To get things started the basic shape of the ghost is added in as a vector fill layer with a suitable off-white colour. If you need to see your underlying figure sketch then you can obviously reduce the opacity further but generally drop it to 90 per cent so that the fill isn't completely solid in any particular area.



2. After a layer mask has been added to the vector shape layer of my friendly looking ghost I select a default Round Soft brush with the opacity pushed right down to 10 per cent. I then gently start painting black onto the off-white mask effectively making the character more transparent.



3. Keep working up the form of my ethereal character by gently eroding the mask. The solid areas give the impression of reflected light. If you make a mistake then you can simply paint back over with white to repair the damage. Once you're done you can also use the Blur tool to soften your brush marks.



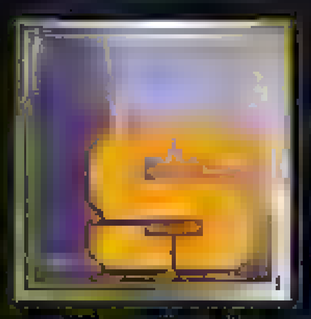
Got a digital art problem? Is an image giving you art-ache? Our panel can help. Email your question to our experts at **help@imaginefx.com** or write to **Artist Q&A, ImagineFX, 30 Monmouth St, Bath, BA1 2BW, UK.**

Free Magazines Download in True PDF format
StoreMags.com
Release: StoreMags & FantaMag

THE ART OF

DYLAN COLE

From Avatar to the Land of Oz, matte painter and concept artist **Dylan Cole** has lent his epic skills to some of Hollywood's biggest pictures...



Something strange happened when Avatar came out. Cinema staff noticed that the same people were coming to see it again and again. You could put that down to the film's use of 3D technology, but the main reason why people wanted to lose themselves on Pandora three, four or five times a week was the film's astounding visuals.

"It was incredibly vindicating because all of the reviews emphasised the amazing world and being transported to someplace new. It's that type of escapism and virtual exploring that prompted me to do this job in the first place," says Dylan Cole, who was concept art director on Avatar.

While much of Dylan's work for Avatar was on concepts, he's also a matte painter of great repute. The idea of creating worlds that people – including himself – can escape to is what excites him, and he's known for his epic backdrops. "I love

StoreMags.com Free Magazines Download in True PDF format
Release: StoreMags & FantaMag

StoreMags.com - Free Magazines Download, True PDF format

environment creation. I love creating worlds. It's kind of an escapist thing for me. I like the out-of-this-world, imaginative establishment shot and all of that stuff, because it sets the scope of the world. I actually really enjoy that," he enthuses.

USING THE SAME MUSCLES

The film Dylan says kick-started his career in matte painting was 2003's Daredevil, based on the Marvel comic. He did a series of paintings for the movie, adding skyscrapers, moody skies and urban lighting to live action shots. However, before Daredevil had even come out there was something even more epic on the horizon. The images he conjured of a dingy metropolis weren't even in his portfolio when, at the age of 23, he found himself jetting out to New Zealand to work with Weta on The Lord of the Rings: The Return of the King. The rugged outdoor vistas he painted for this film – mountains, forests and great citadels – couldn't have been more different to the cityscapes of Daredevil.

"Obviously it's different subject matter, but it all comes down to the same principles: composition and lighting and colour and all that stuff, so you're still using all the same muscles," he says. "I think landscapes are a bit easier, because you don't have to deal with exact architecture, but at the same time those fantasy films can be more difficult in a different way because you're trying to fill something that obviously doesn't exist and the audience knows in their minds it doesn't exist."

Dylan feels he's learned a lot about the dichotomy between realism and fantasy thanks to the time spent with Robert Stromberg, the production designer he worked for on Avatar. While he admits

HELL'S GATE

Dylan's concept art of the Vampire Mountain heading of Avatar's Pandora, which on Pandora was used as a guide by Avatar's visual effects wizards.

Release: StoreMags & FantaMag



...to being a sci-fi geek at heart, he loves the challenges of making matte paintings that are invisible to the viewer. One of his favourite jobs was a small one: he painted up a scene of 1940s Beverly Hills for Martin Scorsese's The Aviator, used in a sequence where Howard Hughes crashes his plane in the suburb. He also created realistic settings for Memoirs of a Geisha and The Last Airbender and The Fantastic Tokyo Drift.

"I did the opening shot of Eagle Eye where it reveals the Chicago skyline and that was a really classic matte painting," he continues. "I find it to be much harder than the fantasy stuff just because it's so unforgiving. It has to look absolutely real. The fantasy stuff doesn't, but it's something that doesn't exist to begin with whereas the invisible stuff has to look 100 per cent real. In my opinion the best artist at that is Robert Stromberg and I've learned a lot from him."

SURF FISHING AT SUNSET

"Dylan was one of the most fun artists to work with. He's incredibly talented and a wonderful person," says Dylan.

LA HAZE

This painting was inspired by photos Dylan took over Los Angeles LA often sits in a hazy day.

ABSORBING THE KNOWLEDGE

When you ask him about influences, Dylan immediately looks back to his childhood and the hours he spent poring over The Art of Star Wars books, which included the work of Ralph McQuarrie, Harrison Ellenshaw, Frank Ordaz and Christopher Evans. But the greatest matte painter of all time, he says, was Albert Whitlock. When Dylan worked briefly at Illusion Arts on The Time Machine, he had the opportunity to absorb the knowledge of Syd Brown and Bill Taylor who were contemporaries of Whitlock. It's a matte painting tradition he's proud to carry on.

Of course, the media he has at his disposal are vastly different to the ones Whitlock used when he was winning Oscars in the 1970s. Even though Dylan learned to paint traditionally and studied fine art at UCLA, his application of choice is Photoshop with a little Cinema 4D thrown in. He particularly likes its camera projection tools for matte painting.

He works organically, and doesn't sketch many design studies before he embarks on a picture. To establish the composition, he blocks out areas of the image and starts



I find Earth-bound environment work to be much harder than the fantasy stuff just because it's so unforgiving. It has to look absolutely real.

DYLAN COLE

VITAL STATISTICS

"I am a child of the 80s"



Date of birth
23 August 1979

Place of birth
Oceanside, California

Current location
Los Angeles

Favourite artists
Albert Whitlock, Federico Church, Albert Bierstadt, Frank Frazetta, John Berkey, Michael Pangrazio, Chris Evans, Syd Mead, Edwin Weeks, Sean Leon, Gerome, Lawrence Alma-Tadema, Scott Eaton

Average time spent on a painting
One of my matte paintings will take me anywhere from two days to two weeks depending on detail and subject matter.

Favourite band
Nine Inch Nails, Engage

Last book you read
Boneshaker by Cherie Priest

What's wrong with anime?
Those are the most messed up faces all over. I have ever seen or heard. Cool tech designs, but just can't handle the look.

What interesting items would we find at your desk when you're painting?
A gigantic mess of everything that I haven't had time to put away. Nothing out of the ordinary, just a lot of it. Sometimes you can find my cat, Grigori Yes, that's a He-Man reference.

Which story do you most want to paint?
My own. But until that happens I think it would be great to do Neal Stephenson's Diamond Age.

Web address
www.dylancolestudio.com

ARTIST TIP

IT'S ALL ABOUT THE MILEAGE

"Work as hard as you possibly can. It's very competitive, everybody wants it, so just keep working. You've got to get out the bad paintings before the good ones can come. It's just about a work ethic of insanity, basically."

AVATAR
BUILDING A WORLD

Dylan's artwork helped shape the look of the sci blockbuster, both inside and outside cinemas

At the 2010 Academy Awards, Avatar picked up the Oscar for Production Design. A great deal of how the film looked was down to Dylan's concept art skill. It's been the biggest project of his career so far.

"I was brought in by Robert Stromberg in July 2006, who eventually became one of the production designers and won an Academy Award," he says. "I mainly worked on landscapes, like the floating mountains and the arches. I also designed a lot of the bioluminescent plant life. I developed a lot of the Tree of Souls and did a fair amount of work on the Hometree."

AVATAR POSTER
The additional artwork on the look and feel of the film, Dylan created the poster artwork to advertise it.

At the time of Avatar, was [illegible] concept art it was [illegible] touch in his editing bay. "I did about 20 different variations and the final is very close to my original. I was then asked to do a daytime version for the international poster. I did everything but the image of Jake. Fox put that on top of my artwork. I used a render of Neytiri and I created all of the landscapes and planet stuff myself."

I used a screen grab of Jake on his banshee [illegible] I had painted a lot more [illegible] That process ended up accentuated by the one bit he had forgotten, some of the early work he did, and was surprised to see it brought to life in the final film. "I worked on some early concept paintings of the final battle. So to see that battle and to see shots that were similar to my paintings but were way, way cooler and more finished and better was amazing. I was very impressed."

INTO BATTLE
The Na'vi at war and their mounts, previsualising one of the battle scenes that takes place on Pandora.

HOMETREE
The Na'vi lived in a home of living timber. In Dylan's concept artwork for the film he created epic views of their Hometree.

WEIRD GRAVITY
[illegible] Pandora mountain ranges [illegible] new biosystems in the process.

GEOLOGY
Pandora's incredible landforms were dreamed up by Dylan in his concept artwork for Avatar.

DAREDEVIL EFFECTS

A crime-ridden city at the dead of night was a backdrop that Dylan expertly created for the 2003 film Daredevil

comic books that got him into art, so it's fitting that the film he feels broke him onto the scene was based on one

on Daredevil," he says. "I did that just after a few smaller jobs. That was the first

did 25 matte paintings or something like that in 10 weeks. It was really, really fast. It was a fantastic experience for me and the

out there, and that's where people first noticed my work."

AFTER-HOURS

The importance of a matte painter in creating the mood of a shot – and an entire film – can't be underestimated, as Dylan proved with Daredevil.



BEFORE...

Plates from Daredevil mine through with the foreground shot live action. The film-makers wanted a more dramatic skyline, though.



...AFTER

Dylan had to work fast as part of the post-production team to paint in the cityscape that Daredevil operates in.

©2003 Twentieth Century Fox Film

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

ARTIST TIP

THE BIG POND

"If you're a student, don't compare your art with other students. Compare it to the professionals because that's who you're going to be competing against. It's not about a big fish in a small pond, it's about being in the big pond."



bringing them to life. "I'll always start with the sky, because the sky determines the colour, lighting and palette of the entire image, assuming it's exterior of course," he says. "I generally try and find a good photo or combine photos, or manipulate a photograph because the sky's annoying that's so specific. Often, when you're dealing with these fantasy environments, the sky is the one thing to keep you grounded in reality and so I'll always try and make the sky as realistic or as dramatic as possible, and really sell the mood."

Typically, a matte painter works from background to foreground, but Dylan likes to jump between the two. For instance, if a great castle is the focal point of an image, he might move to this after the sky, and then work the rest in around it. He uses photos as much as possible, which is a way of ensuring realism in a live action film, but as he points out he's no slave to them. Sometimes he improvises by painting things in, and other times he has to incorporate existing 3D, or build his own miniatures for the setting.

STRANDED

Originally this image was conceived as a concept painting depicting the colonisation of the Moon, but Dylan worked from the viewpoint of an alien planet looking up at Saturn's moons.

"I had a lot of fun on Superman Returns, making canyons out of styrofoam and compound powder," he says. "I was intending on mixing it up and trying to shape some rock formations, but I ran out of the dry powder and some wonderful scale when it was compressed and then flaked off. It looked just like icebergs. So I messed around with a technique where I would form out a cake of it about one-to-two inches high and then shove it from one side so it would break up in all of these interesting, natural ways. I would then photograph it in daylight, or light it however I wanted it. You learn so much from those happy accidents of nature."

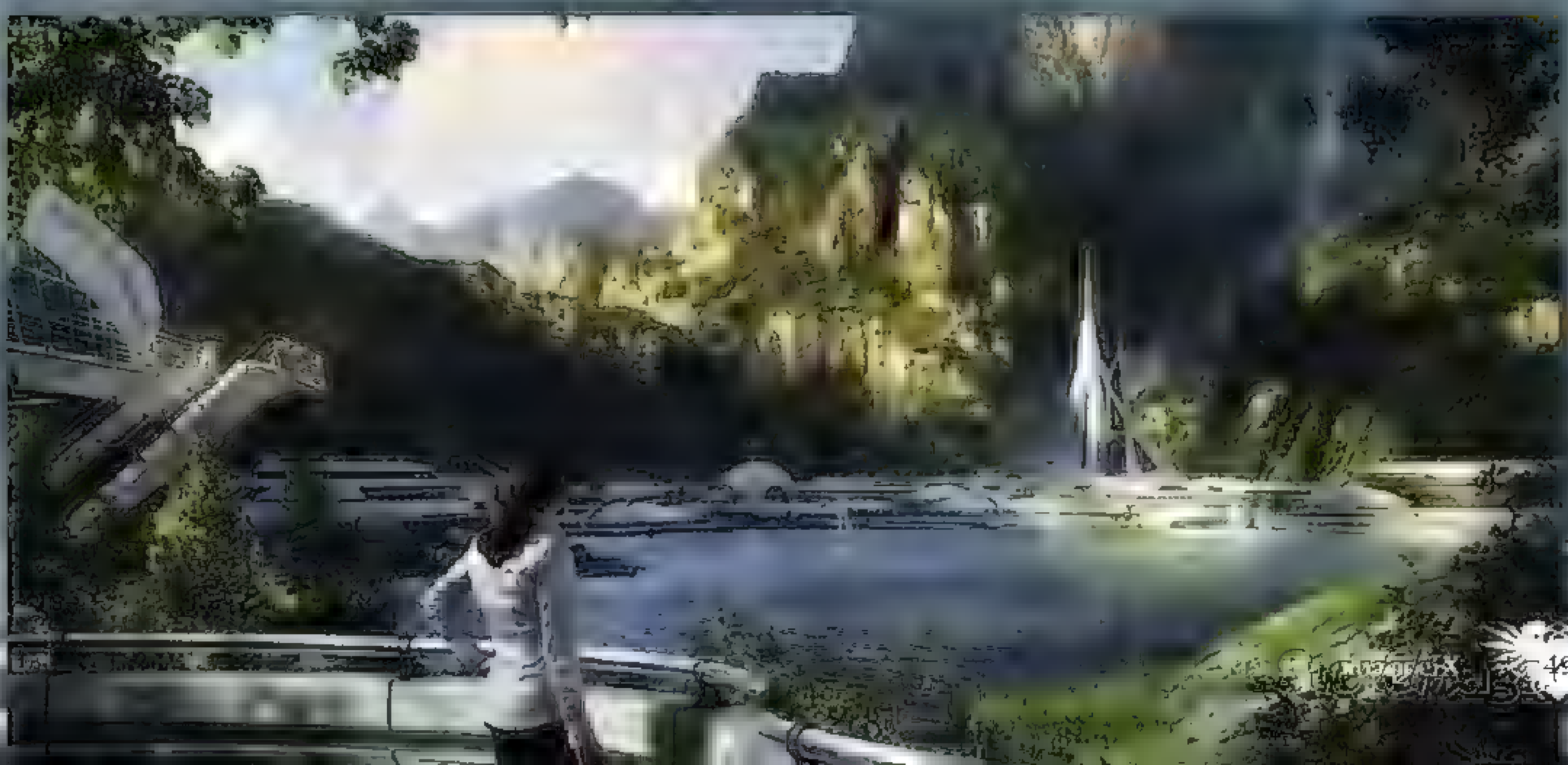
> When you're dealing with these fantasy environments, the sky is the one thing to keep you grounded in reality

Having seen his expertise spread from matte painting into concept art, Dylan's portfolio is getting stronger all the time. Disney's TRON: Legacy and Alice in Wonderland, and yet-to-be-released films like the live action version of Akira, Oblivion, Dark of the Moon and Oz: The Great and the Powerful are all recent projects. And he's also virtual environment supervisor on the Conan remake that's in the works. He tips it as one to watch out for.

"That's been a lot of fun, with the best of the other artists that have gone before and what I like from the old Frazetta paintings and comic books and stuff like that!"

HUDSON CITY

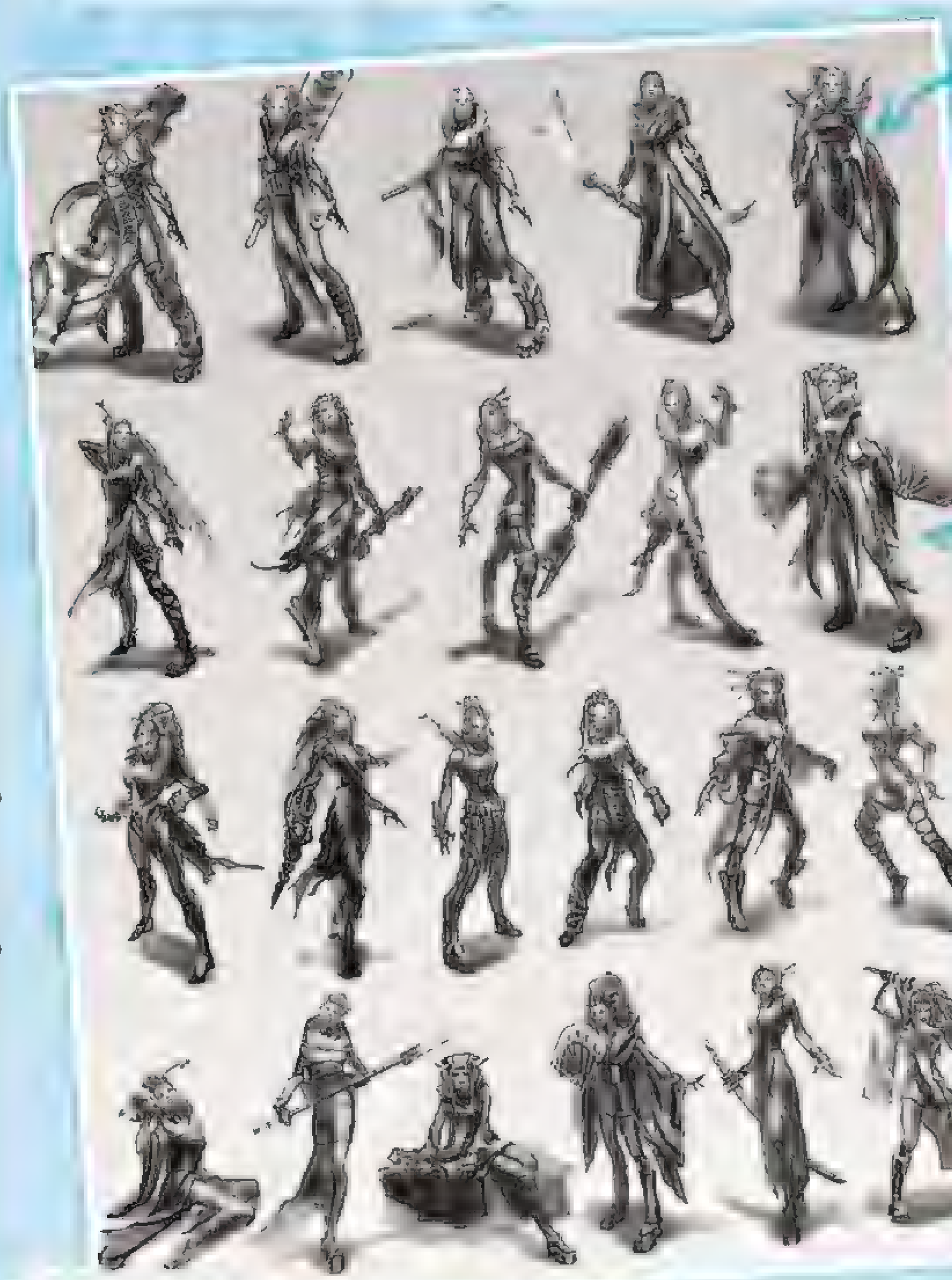
The Hudson River School of Art is a personal favourite of Dylan's, so he painted this ode to it with a sci-fi twist, and put his wife in the foreground.



Development sheet

PROJECT TITLE: MASCOT

Asked to design a new female character concept artist Camille Kuo set about creating Mascot, a fantasy-Asian heroine fit for all occasions. From 20 initial concepts, here's how she narrowed it down and brought Mascot to life...

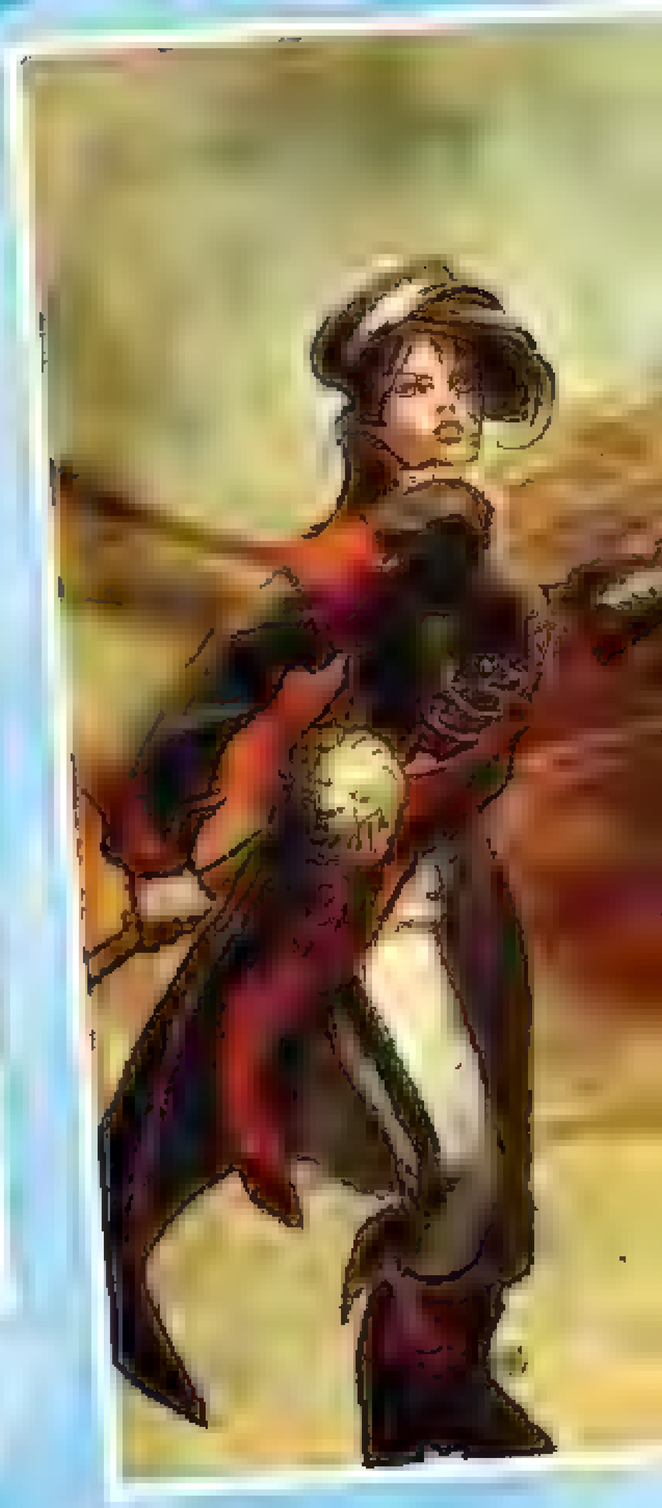


Artist PROFILE

Camille Kuo



Taiwan-based artist Camille has worked in the video game industry for four years. She hopes to use her background as an illustrator to explore different art styles and some day make a living as a character illustrator. You can see some of Camille's designs at **camilkuo.cghub.com**.



Release: StoreMags & FantaMag

StoreMags.com - Free Magazines Download in True PDF format







SEND US YOUR CONCEPTS!

Are you working on a project, or doodling your own development sketches that you'd like to share with us?

LET US KNOW! Email your WIPs and final images to: develop@imaginefx.com

Bayard Baudoin

when he's not experimenting with 3D modeling, Bayard takes his sketchbook out on surreal journeys into the dark heart of Los Angeles

FISHMAN
"A concept for a sculpture based on an old Inuit folktale of a fisherman that woke up half-fish

PROFILE

Bayard Baudoin



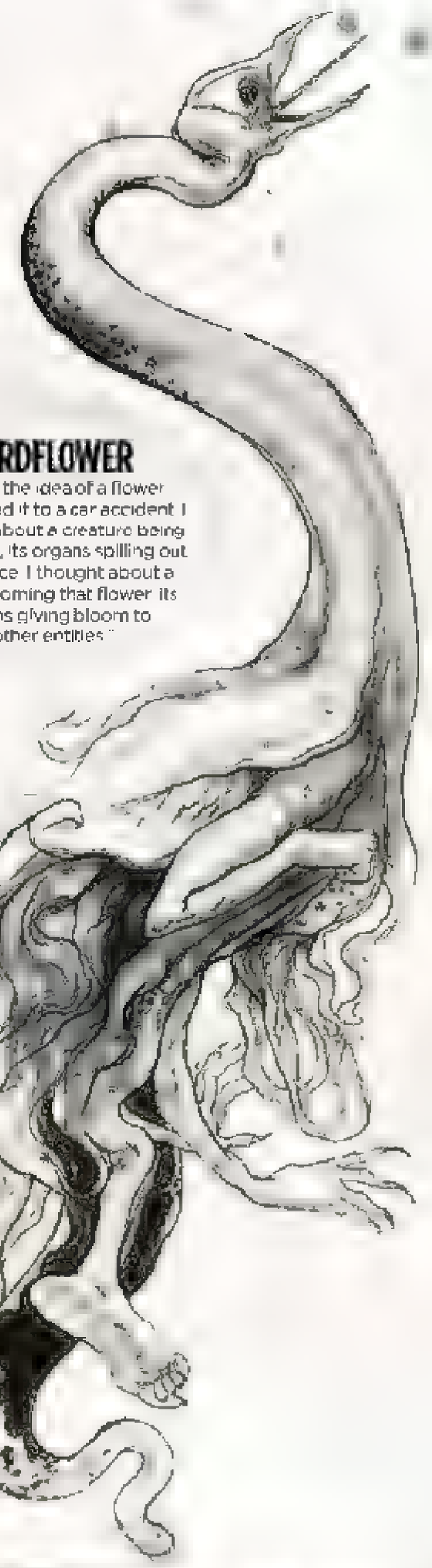
Bayard has a degree in illustration from the School of Visual Arts in New York and is employed as a visual effects artist in Los Angeles. So far he's worked in stop motion, makeup FX, music videos, video games and film. He also loves baroque ornaments, 17th century hyper-realistic woodcarving, automata, anatomy, robotics and everything surreal. Recently, he's been researching and exploring parks, abandoned structures and architectural relics throughout Los Angeles.
www.bayardbaudoin.com

Sketchbook Bayard Baudoin



SOOTHSAYER

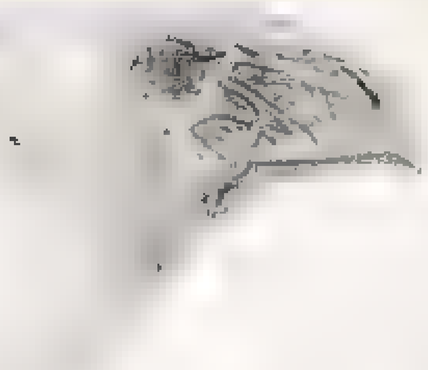
" was intrigued about the passage of time. The character is three skulls superimposed over one another. The serpent behind him is embedded with clocks. The end of the serpent's head dangles over his hand as he's about to make his next prediction."



BIRDFLOWER

"I took the idea of a flower and related it to a car accident. I thought about a creature being shredded, its organs spilling out into space. I thought about a bird becoming that flower. Its organs giving bloom to other entities."

"I thought about a creature being shredded, its organs spilling out into space..."



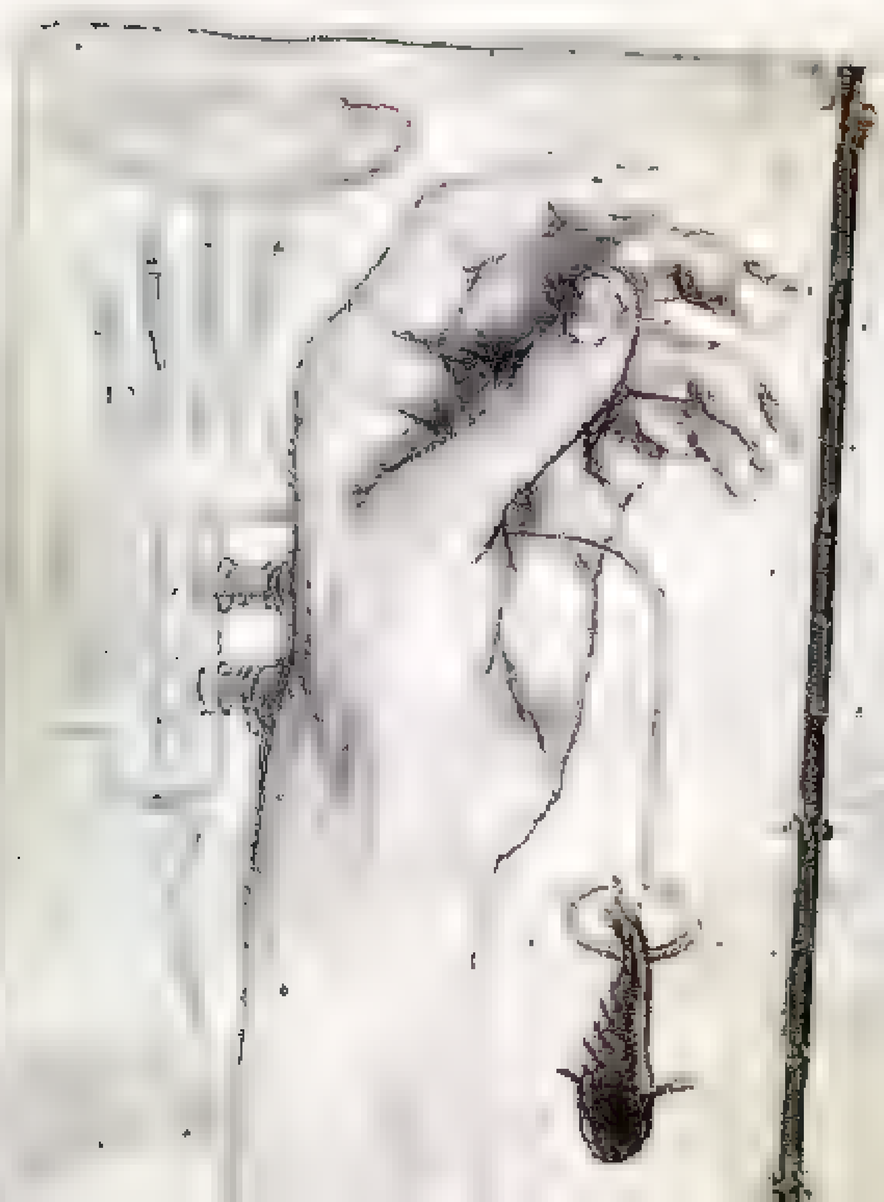
BIRDMAN

"With this sketch I was thinking about the relationship between the sinew of birds and tree branches."



HAND

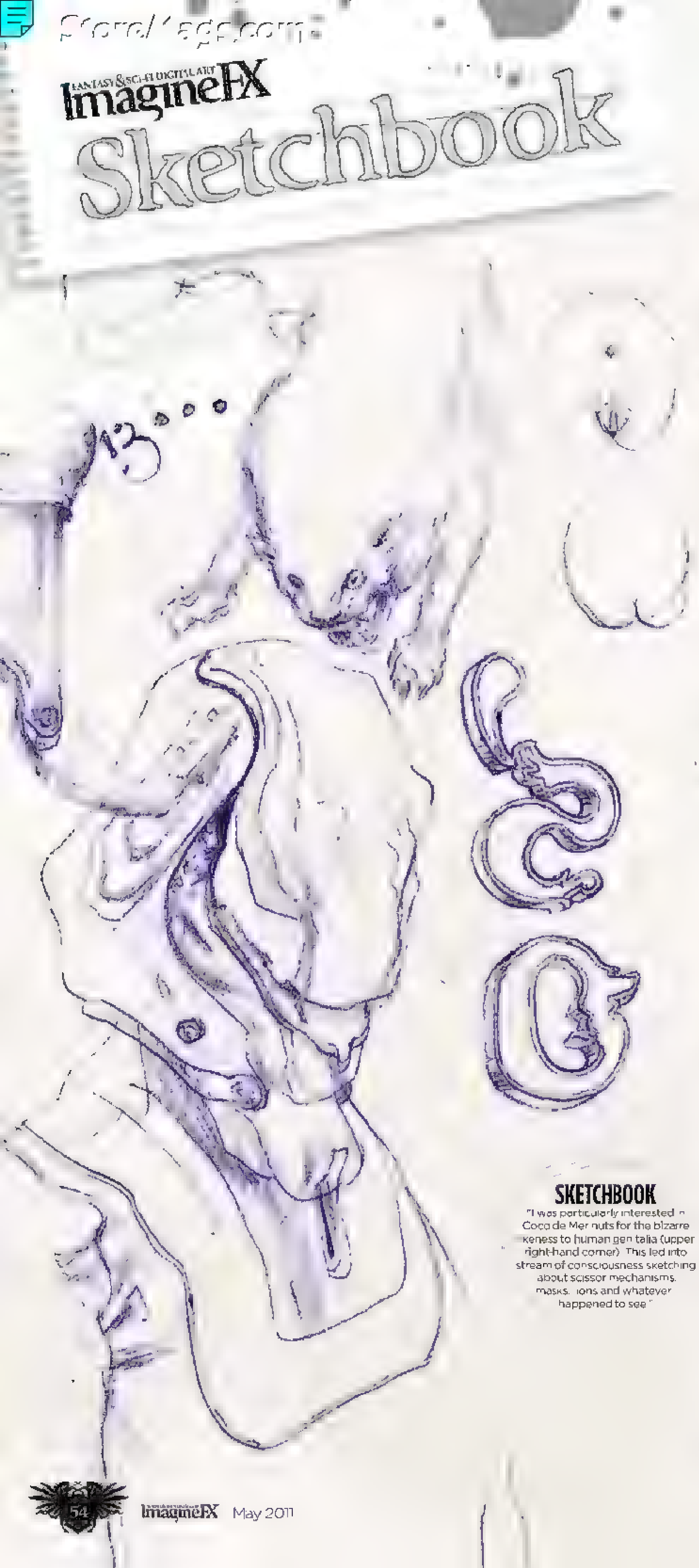
"This was an homage to a sketchbook I had filled for a year, then lost on a subway with no record. The fish was representative of the sketchbook falling away. The mechanism behind my hand was representative of the fact that no matter how hard I had worked and no matter how precise I might have been, I was unable to save it from its fate."



Sketchbook Bayard Baudoin

FANTASY & SCI-FI DIGITAL ART
ImagineFX

Sketchbook

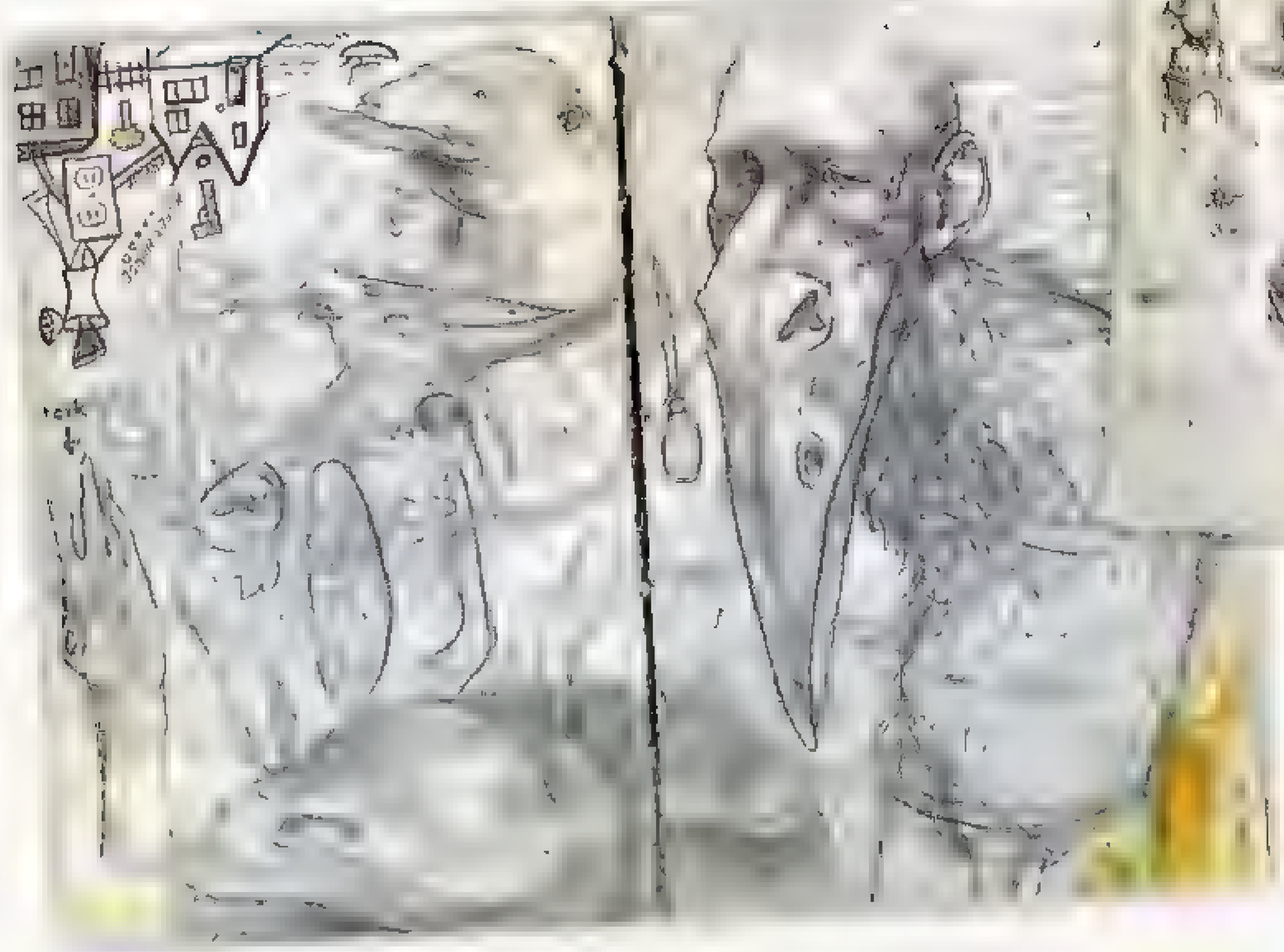




MOUNTAINS
"A fantasy about wanderers who discover a giant woman stranded within a rocky crevasse."

DENIZEN
"An idea for a creature lurking in an alley, and a variant of the goddess Hel."

SKETCHBOOK
"I was particularly interested in Coco de Mer nuts for the bizarre likeness to human genitalia (upper right-hand corner). This led into a stream of consciousness sketching about scissor mechanisms, masks, lions and whatever happened to see."



FLEA

"This sketchbook page is quite old. It came about while sitting in Union Square in New York and observing my surroundings. There were bicyclists about, and insects swarming about in the grass. I imagined riding them about in some Western rodeo. As the bicyclists did tricks over the steps, I envisioned some ethereal creature in control of their wheels, with the serpent between its legs being the passage of time."

HOTEL

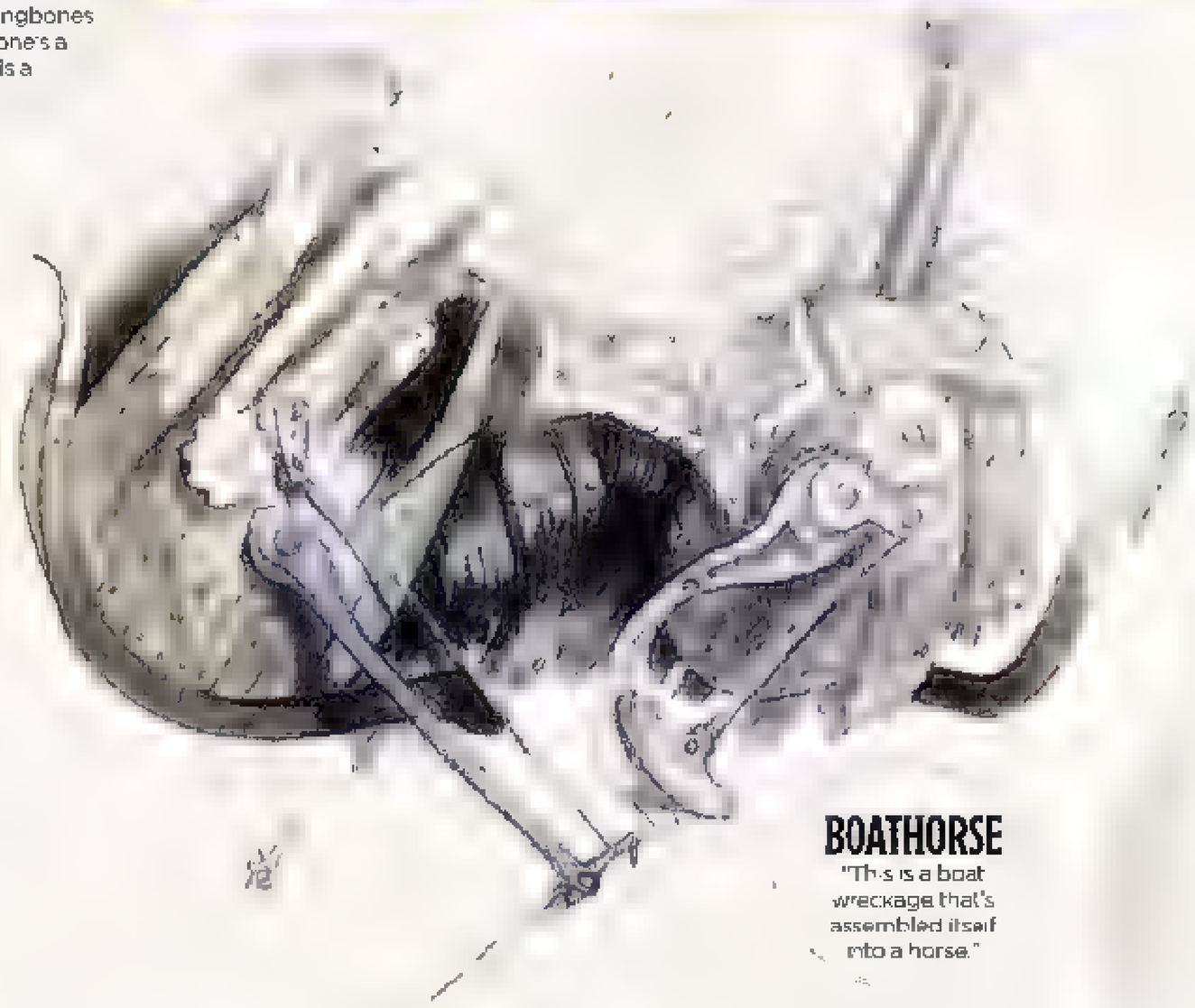
"This is a study of the Biltmore ballroom of Los Angeles, a fantastic building to try and capture on paper. I hope I've done it justice here."

BIRD

"This page was a surgery. During a painful and drawn-out relationship, I imagined myself in a sarcophagus of a wingless bird. Its arms have been cut from it for utensils for its mate. It's wingbones are now forks, the jawbone's a knife and its tongue is a serving spoon."

"During a painful relationship I imagined myself in a sarcophagus of a wingless bird"

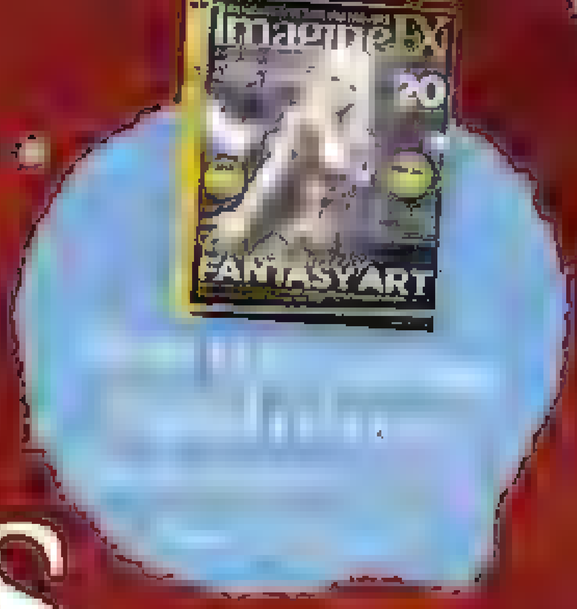




BOATHORSE

"This is a boat wreckage that's assembled itself into a horse."


digitiste
DIGITAL ARTISTS MASTER CLASS
CHARACTER DESIGN
PRE-ORDER NOW
View every page of Character Design
online at www.ballisticpublishing.com
BALLISTIC BOOKS ARE AVAILABLE WORLDWIDE—
FOR STORE LOCATIONS SEE THE BALLISTIC WEBSITE
/ B A L L I S T I C /
WWW.BALLISTICPUBLISHING.COM
CGSOCIETY
WWW.CGSOCIETY.ORG
Image by Kekai Kotaki
© Ballistic Publishing Ltd
Image used with permission
StoreMags.com - Free Magazines Download in True PDF format
Release: StoreMags & FantaMag



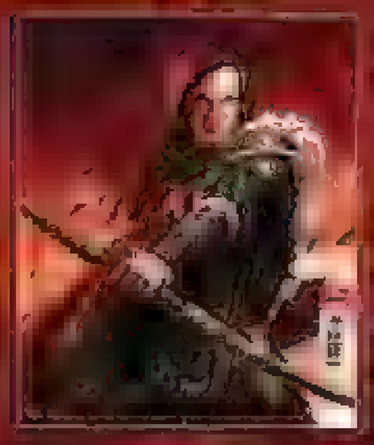
FANTASY & SCI-FI DIGITAL ART

ImagineFX

Back issues

Missed an issue of ImagineFX? Call our hotline right now and pick up a past issue before they sell out...

Issue 64 Christmas 2010



We celebrate the art of Dungeons & Dragons and talk to the artists who created the iconic game. Brush up on your storyboarding skills and follow our Poser and SketchBook Pro workshops. Plus use your free, full-sized calendar to stay organised during 2011.

Issue 65 January 2011



Blast off into outer space with our A-Z of sci-fi art, from aliens to zero-gravity girls, and read about the techniques used to create art that's out of this world. We also talk to comic legend Moebius about his career and show how to design a TRON-inspired bike.



Issue 66 February 2011



Learn how to incorporate GIMP and SketchUp – both free art programs – into your workflow. Be inspired by the techniques used by Ashley Wood and follow Justin Gerard's guide to drawing. And master fantasy artist Charles Vess explains his enchanting style!

Issue 67 March 2011



Adam Hughes's glorious Catwoman cover heralds a comic book special this month, as we look at Bill Sienkiewicz's groundbreaking art, DC's iconic covers and Jim Lee's sketchbook. And if you've ever wanted to give photo-collage a try, now's your chance.

Issue 68 April 2011

Discover how to use perspective in your art, create traditional-looking images and inject action into battle scenes. We also chat to Joel Chang, whose work appears in Sucker Punch.

Downloaded from StoreMagazines.com - Free!

BE QUICK TO GET YOUR HANDS ON A PAST ISSUE!

BY INTERNET **WWW.MYFAVOURITEMAGAZINES.CO.UK**

(WEB ORDERS: UK, EUROPE & US ONLY)

BY PHONE **+44 (0) 844 848 2852**

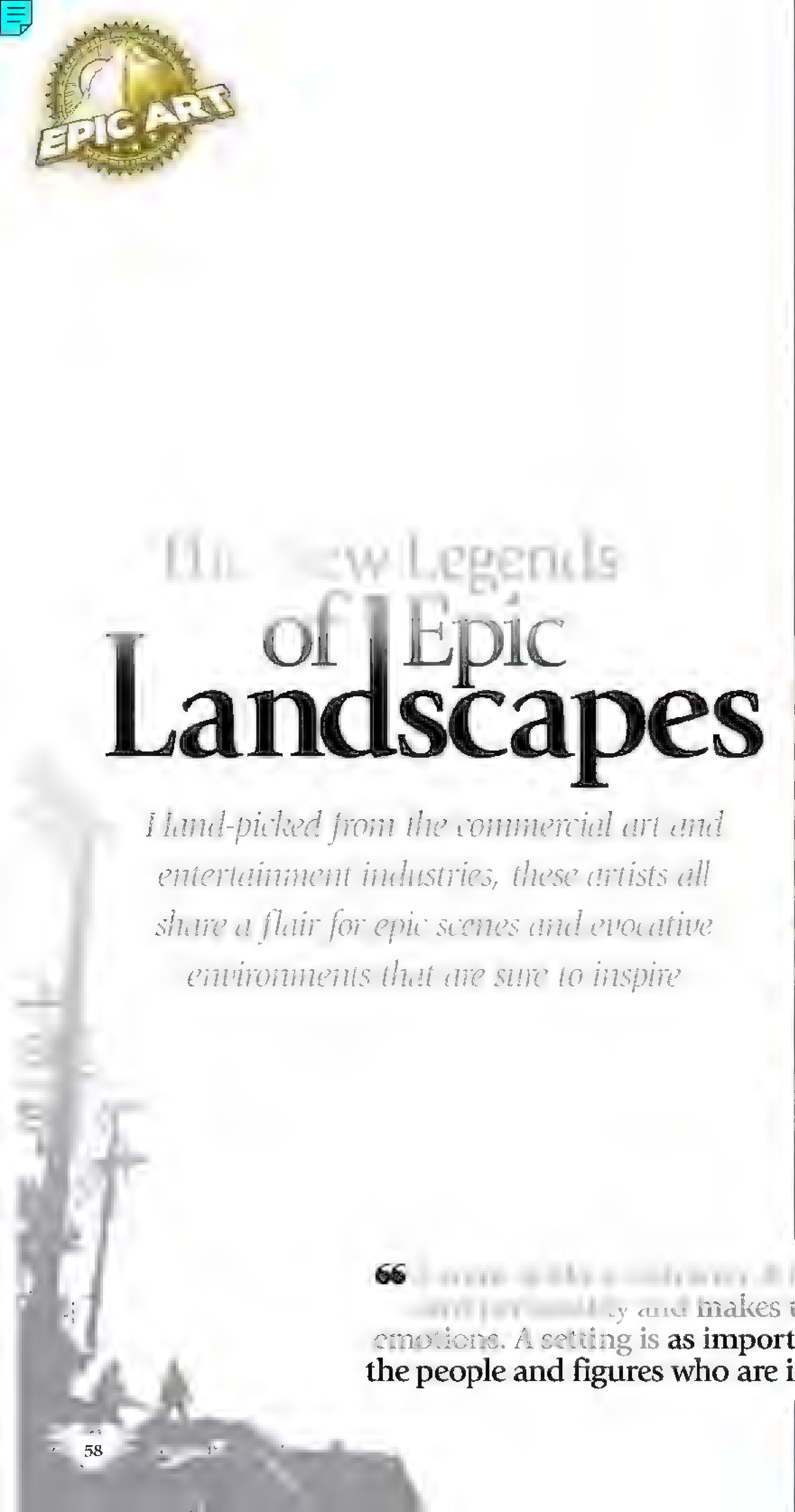
Lines open Monday to Friday 8am to 9.30pm, Saturdays 8.30am to 4pm (BST)
(Monday to Friday Eastern Standard Time 8am to 4.30pm, Central Standard Time 7am to 3.30pm
Mountain Standard Time 6am to 2.30pm & Pacific Standard Time 6am to 1.30pm.)

UK READERS GET FREE DELIVERY! JUST PAY THE COVER PRICE OF £5.99!

DVD! Each issue comes with a DVD packed full of workshop files, software demos, textures, brushes and more!

SUBSCRIBE NOW AND YOU'LL SAVE MONEY AND RECEIVE ISSUES WITH WORD-FREE COVERS DELIVERED TO YOUR DOOR! SEE PAGES 34 AND 92

Release: StoreMags & FantaMag



The New Legends of Epic Landscapes

Hand-picked from the commercial art and entertainment industries, these artists all share a flair for epic scenes and evocative environments that are sure to inspire

> "...and makes us feel emotions. A setting is **as important as the people and figures who are in it**"

Raphael Lacoste



really like to paint landscapes and environments, because it's an open invitation to go on a journey that's created by the artist's imagination. A scene is like a character. It has its own personality and makes us feel emotions. I think that a setting is as important as the people and figures who are acting in it. Depending on the image's composition, palette and mood, the tension and story will be interpreted differently

RAPHAEL'S TIP

BE INSPIRED

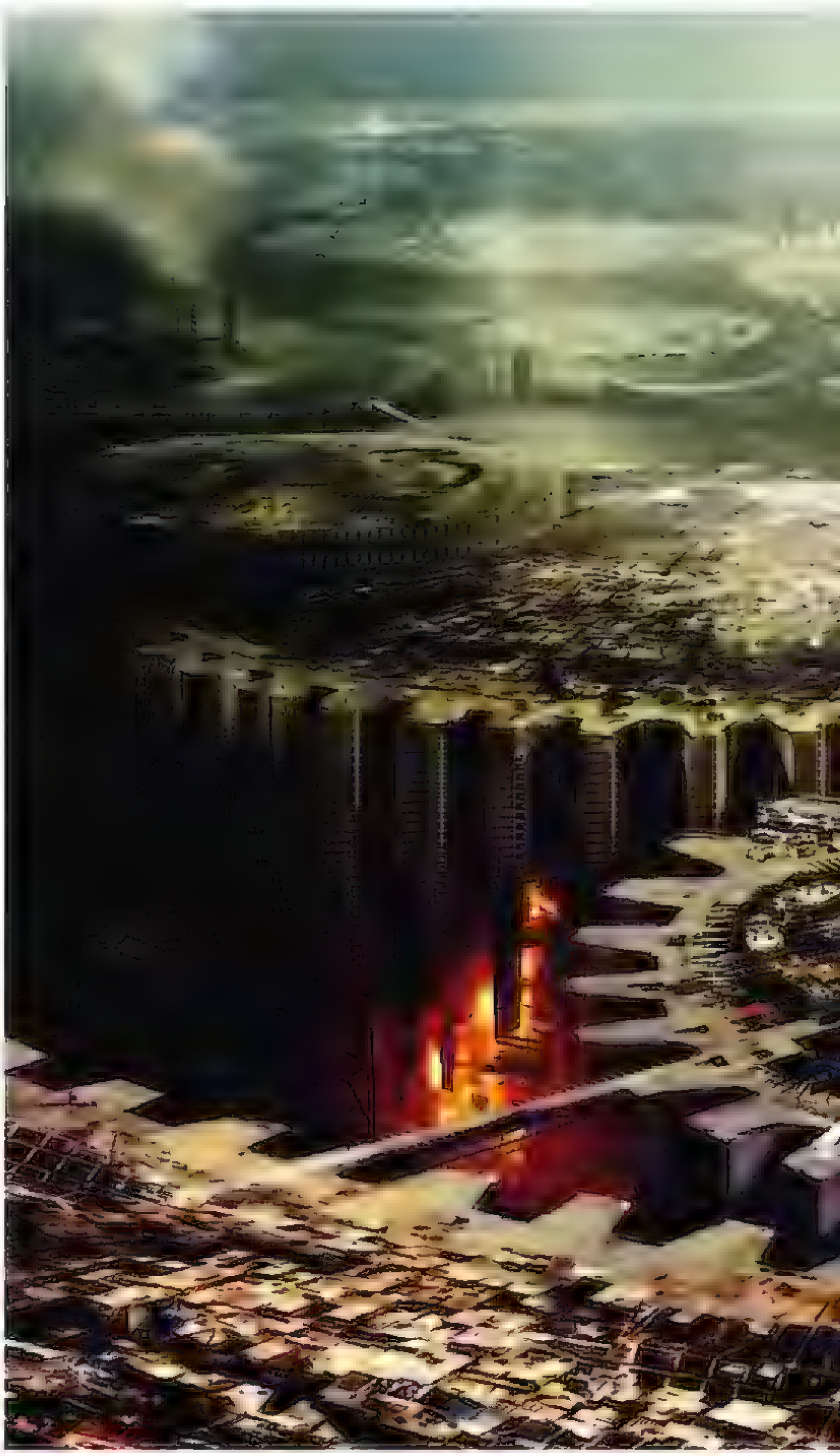
Don't just sit at your desk collecting references from the Internet – visit museums and take photographs, too. Travelling is also a great source of inspiration. Sometimes it's better to spend money on a flight rather than on a brand new computer

StoreMags.com - Free Magazines Download In True PDF Format
Release: StoreMags & FantaMag

Daniel Dociu



I'm particularly interested in imagining and developing environments for online games, because I see them as the most defining aspects for the worlds we're proposing. Landscapes are powerful storytelling tools, impacting the player with more immediacy than narration or lore, yet their potential is often overlooked or underrated. Character design is too crowded a space, because most young artists seem to gravitate towards it.



DANIEL'S TIP

LEARN TO LOOK

Understand the distinction between a landscape painting and an environment concept piece. The first is the result of looking at a space through the eyes of the fine artist. The latter entails proposing a space. The emphasis is on the idea.

StoreMags.com - Free Magazines Download In True PDF format

Release: StoreMags & FantaMag

> impacting the player with more immediacy than narration or lore, yet their potential is often overlooked



© All Guild Wars material and images are property of ArenaNet



Gary Tonge



For me this image takes the best of Earth and space, and amalgamates them. There's the beauty of a jewel-like planet, immense technology and engineering, which represent humanity's future and the majestic enormity of what's out there in the infinity of the universe beyond

StoreMags.com - Free Magazines Download in True PDF format
Release: StoreMags & FantaMag



StoreMags.com - Free Magazines Download in Low PDF Format

> Painting vistas is about letting the viewer take in the awesome view. You want the picture to wash over them like a wave of expansiveness

GARY'S TIP

KEEP IT SIMPLE

Painting vistas is about letting the viewer take in the awesome view. The key to this is to not overcomplicate or clutter any part of the image – you want the picture to wash over the viewer like a wave of expansiveness

Release: StoreMags & FantaMag

StoreMags.com - Free Magazines Download in True PDF format

Release StoreMags & Fantasy

Stephan Martiniere



The Dervish House is an elaborate and vivid story that mixes nanotechnology, religion and politics and many other interesting topics It felt like a complex mosaic or a colourful tapestry, and approaching the painting in a graphic way seemed the best way to convey that feeling. I wanted the viewer to appreciate and understand the image as a whole, but also to explore every detail of that image and read each element as a separate story. The challenge for me was to carefully compose all these elements and create a well-balanced image, without cluttering it

“I wanted the viewer to appreciate and understand the image as a whole, but also to explore every detail of that image and read each element as a separate story”

STEPHAN'S TIP

GET THE BALANCE RIGHT

Balancing noise and details with a quiet and simple area helps the flow and composition of an image. It allows an image to feel complex yet easy to read at the same time.

Jesse van Dijk



This image was done as a commission for four book covers at once. The image was split up in four segments to cover the books in Markus Heitz's The Dwarves series. It was a challenging, but very rewarding project.

StoreMags.com = FreeMagazines | Download in True PDF format

Release: StoreMags & FantaMag

> consider its purpose and/or the back story. Never lose track of what your work will be used for

JESSE'S TIP

CONSIDER THE STORY

When working on landscape concept art, always consider the purpose of the landscape and/or the back story. Environments should always support a narrative or a game mechanic. Painting landscapes by themselves can be very rewarding, but when working for production, never lose track of what your work will be used for



StoreMags.com: Free Magazines Download In True PDF format

Release: StoreMags & FantaMag



> "I'd rather put in a little something that works than find out that it doesn't half-way through painting. This way you don't have as much to tear down"

Robh Ruppel



This painting was done for myself. My process starts with simple shapes to set the composition. It's better to start with something that works than find out that it doesn't half-way through painting. This way you don't have as much to tear down. Once the basic shapes are in place I work out the colours, then details follow. If you can get the right colours and values to start with, the details fall into place much easier. The 'effect' or look of an image is all about the simple read you get when values are in their proper place.

ROBH'S TIP

REMEMBER TO DO THE TIME

The best advice I can give is mileage; just paint, often and a lot. That's where the answers lie.

StoreMags.com Free Magazines Download in true PDF format

Release: StoreMags & FantaMag



KEKAI'S TIP

ESTABLISH YOUR ELEMENTS

When doing a landscape I like to use atmospheric perspective. One thing to keep in mind for depth is to establish foreground, mid-ground and background elements.

> I've always liked painting trees. I spent some time figuring out which angle I wanted to go for

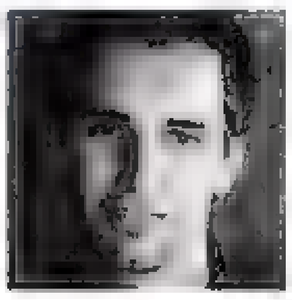
Kotaki



This was a concept for Guild Wars 2. It's one of the areas in the first game that my art director wanted me to revisit and do another take on it. I had fun on this one, because I've always liked painting trees and such. I did have to spend some time figuring out which angle I wanted to go for.



Patrick Faulwetter



This image is of a futuristic traffic system that choreographs the actions of its users simultaneously. When travelling in the city the teardrop-shaped vehicles remain upright. But when the pods enter the special 'slipstream' lane high above the city they hit speeds of 250mph and move in unison. As a result the traffic, which consists of thousands of vehicles, flows with the elegance of one enormous organism. It's this 'living body' aesthetic that I wanted to communicate and focus on in my composition.

ketchpat.blogspot.com



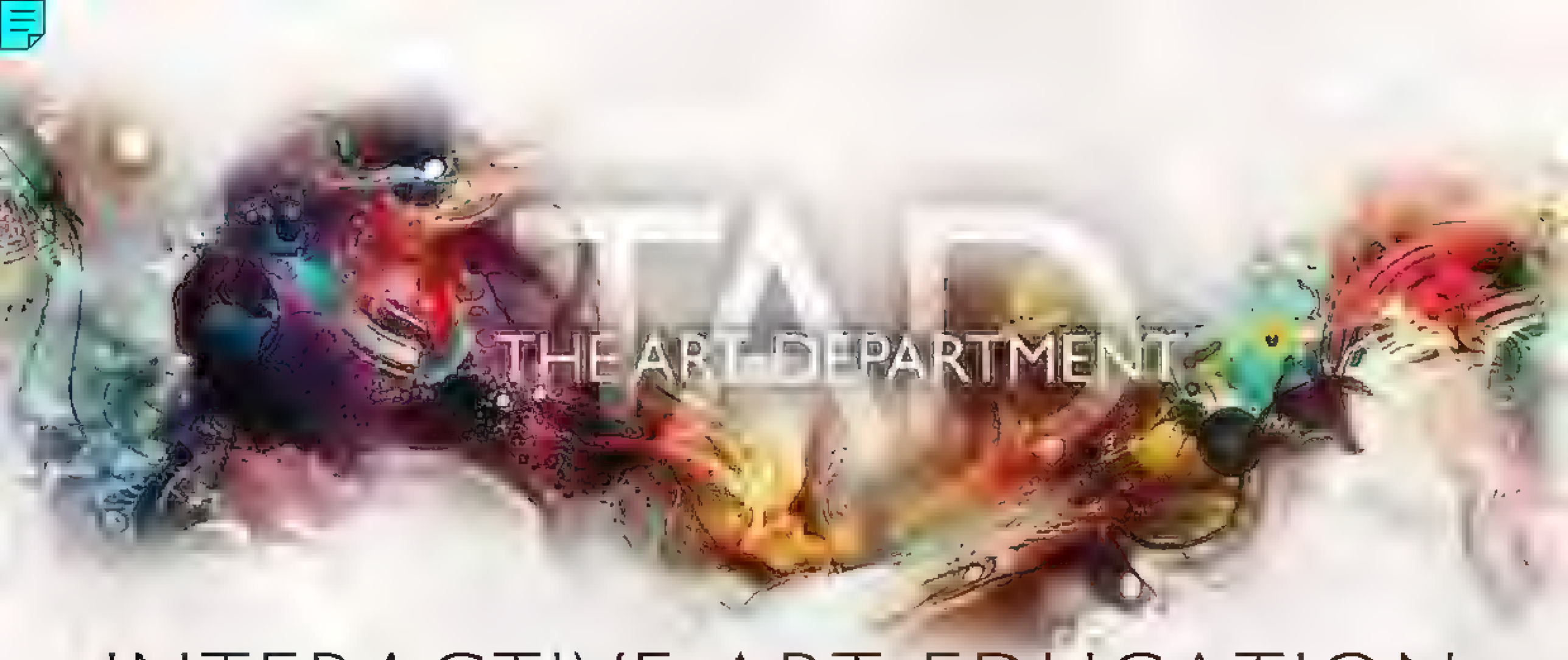
PATRICK'S TIP

PLAY WITH PERSPECTIVE

I like to paint interesting ways that connect the foreground, middle-ground and background. Here I've used the streets to achieve this, creating a dynamic pathway that leads the viewer into the image.

“It's this 'living body' aesthetic that I wanted to communicate in my image”

StoreMags.com - Free Magazines Downloads The PDF format
Release: StoreMags & FantaMag



INTERACTIVE ART EDUCATION
FROM INDUSTRY PROFESSIONALS

ENTERTAINMENT 2D + 3D
DIGITAL PAINTING

FULL TIME | PART TIME | SINGLE CLASSES

+ NEW 'PROFESSIONALS ONLY' COURSES

LEARN ONLINE AND ON DEMAND

1.5 MILLION IN SCHOLARSHIPS

APPLY NOW FOR FALL 2011

LEARN FROM WORLD-FAMOUS ARTISTS, SUCH AS:







+ MORE THAN 30 OTHER INDUSTRY LEADERS

WWW.THEARTDEPARTMENT.COM

Scribd.com

See page 114 for full DVD contents

FANTASY & SCI-FI DIGITAL ART

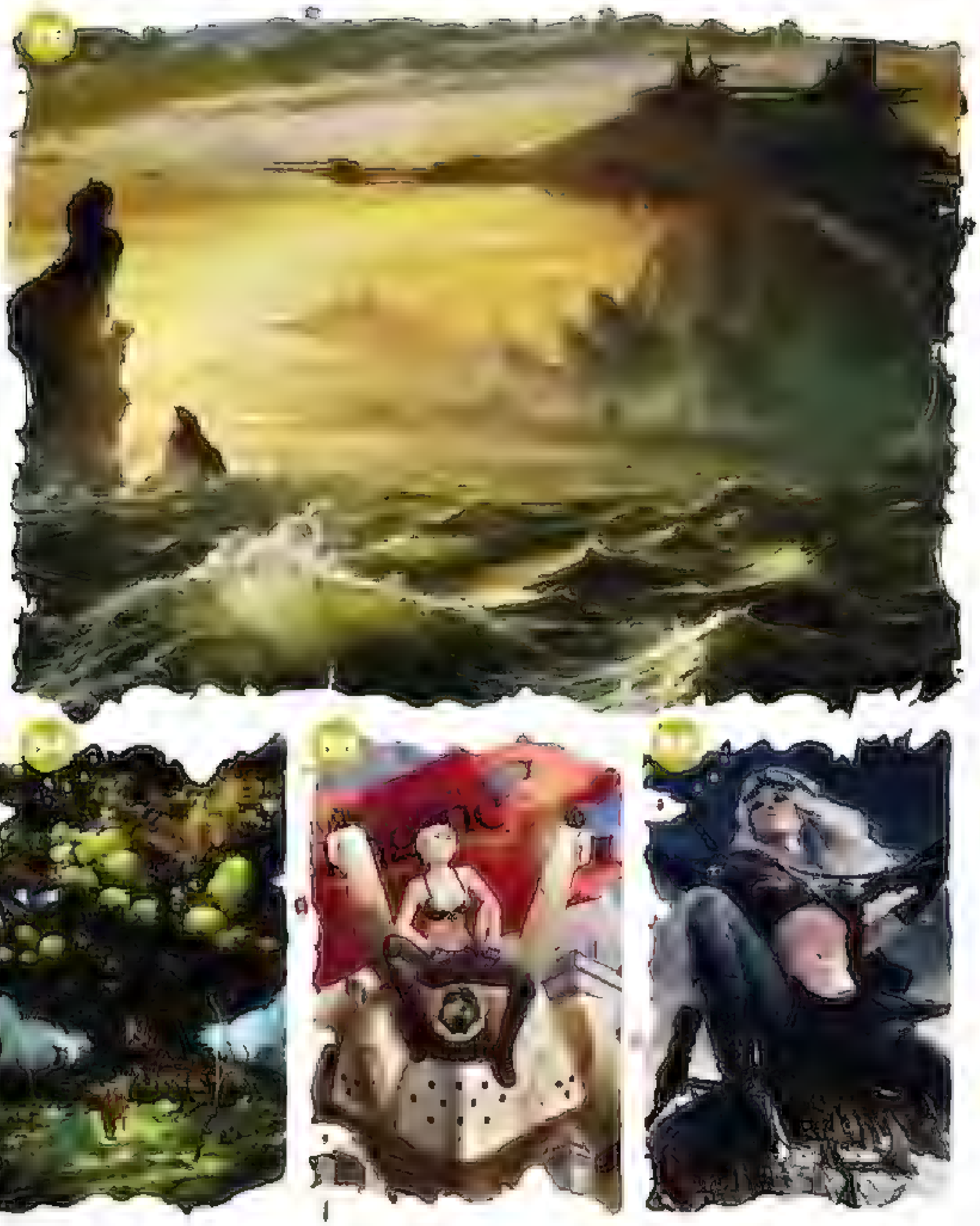
ImagineFX Workshops

24 PAGES OF TUITION

Video workshops on your free DVD...
Where you see this badge you'll find an accompanying video workshop in the corresponding folder on your DVD



Advice from the world's best artists



This issue:

Paint a dramatic waterscape
Sam Burley uses waves as a compositional element, adding a sense of energy and realism to a sci-fi landscape.

Show a futuristic battlefield vista
Adam Kuczek applies his concept art skills to depict a threatening situation in a post-apocalyptic war zone.

Achieve epic results with textures
Emmanuel Malin mixes textures with a balance of organic and graphic shapes.

Get hands-on with your iPad
Mathieu Reynès creates great fantasy art with the iPad's SketchBook Pro app.

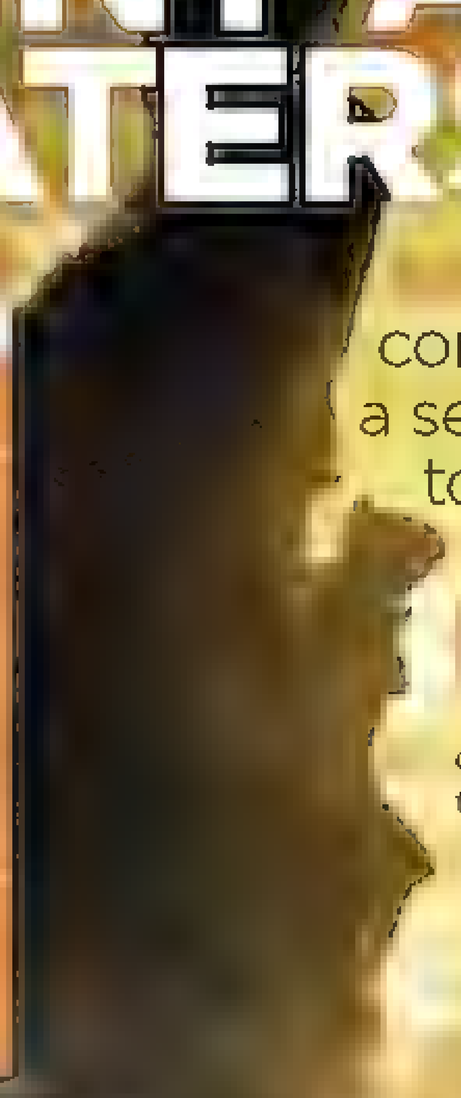
Make the most of ArtRage's layers
Simon Dominic conjures up some nifty creative opportunities in ArtRage.

Quick ways to better portraits
Kev Crossley explains how to paint eye-catching artwork in double-quick time.

Unify a range of fantasy genres
Maciej Kuciara combines several elements for his concept of an iconic heroine.

EPIC ART

PAINT A DRAMATIC WATERSCAPE



Burley uses waves as a compositional element, adding a sense of energy and realism to a sci-fi landscape

Whether it's sci fi fantasy or from real-life scenes, water is a common element to many landscape scenes. With this workshop I hope to show how to take advantage of the energetic quality of waves to liven up what might otherwise be a boring illustration. Additionally, I'll focus on composition, colour and atmosphere to make a complete, coherent and effective environment. My process tends to vary by image, so how I start, the number of layers used, how long it takes, and when I add colour will always be different.

What does stay the same, however, is a constant analysis of how the image might be improved. With Photoshop, every whim is at your fingertips so there's no excuse not to fix something if it looks out of place. Take the time to experiment and see what works best.

During this workshop you'll see me backtrack a bit, but the image always becomes more effective because of it. Every error is a chance to do something again and better, so try to embrace those mistakes when they happen.





Store-Mags.com - Free Magazines Downloads, True PDF formats

Release: StoreMags &FantaMag



The concept

I have a clear idea of what I'd like the scene to be: the light of a setting sun cutting through choppy waves, crashing into the rocky coast of a distant, futuristic city. I start by doing tiny thumbnails on paper, focusing on silhouette and trying to come up with an interesting structure to suit my needs. The spiked dome feels like a sea creature – some kind of [illegible] to swamp suckers. Its curves suggest a wave-like form, while the straight, sharp edges feel mechanical and unnatural. This is a good mixture of shapes to work with and complements the original idea.



Refining the composition

The structure needs some tidying up. I've lowered the point of view, raised the building up, dominated the coast and made a foreground out of the water. Large city towers in the distance were competing with the scale of my dome, so I've decided to get rid of them. I've additionally thrown in some crossing verticals and horizontals between those two towers to make an awkward, grid-like intersection that destroys any natural feel to the composition. Angled rocks and cross-the-waves now provide opportunities to integrate diagonal lines and break up the rigidity of the remaining structures.



Make use of the waves

Because the waves are so close, they become a strong compositional tool, pointing upward and forcing the eye back into the rest of the composition, away from the dark edge along the bottom. A trail of wave illuminated by the setting sun makes for a very eye-catching area, drawing the viewer's attention to the lower portion of the image. It also helps break up the repetitiveness of the large mass of water.



Tweaking the sketch

I add definition to the shapes and make sure my value hierarchy is reading properly. If the structure becomes too dark it could feel too close and the effect of scale would be lost. Alternatively, if the foreground area becomes too light it won't have enough presence and the image won't have the punch it needs.

PRO SECRETS

The composition

With the building as a starting point, I can begin to define foreground, middle-ground and background layers that are essential to establishing depth in any landscape. It's vital that my values are laid out using hard, opaque brushes to avoid semi-transparent layers for when colour is added later. Duplicating the main structure and making it lighter and smaller helps sell the perspective and convey distance, and because there are lots of strong horizontals here, I balance them out with diagonals in the clouds and verticals in the towers. I'm also focusing on lines leading back into the cove. The large rock at the bottom-left is important because it keeps the viewer within the picture frame as the two dome shapes fire [illegible] to the left.

StoreMags.com - Free Magazines Download in the PDF format
Release: StoreMags & FantaMag

6 Layer strategy

I'm now working on four layers: the large rock, the structure (and its rocks), and the city, all separately, with the water and sky on the bottom. Moving the foreground element on the lowest layer might seem counter-productive, but by the nature of painting a body of water, it makes sense: it travels backward under all the other objects and there's no clean breaks that make for a good separation point. It's also possible to paint reflecting waves and ripples at the base of their respective objects, because if something is changed later then it can be done easily and all at once, rather than bouncing between multiple layers.



7 Adding colour

I begin adding dozens of layers above my four existing ones. First is usually a solid Overlay layer of paint. The specific colour isn't important because it's generally going to be painted over, but this makes a good starting point. Above that will be a series of layers containing the Darken, Lighten and Overlay modes as well as Hue/Saturation, Levels and Curves Adjustment Layers. There's no specific order here for now it's about getting the colours roughly where I'm pleased with. I'll use huge soft-edged brushes to loosely blend and blend to group many layers together, painting out parts of them all at once through masks.

8 Merging layers

To merge my collection of layers while retaining my original four, I select all the upper layers and group them. Starting with the highest of my four originals, I Cmd+left-click the layer's thumbnail to select its active pixels. Then using Edit>Copy Merged first, I paste the contents into a new layer. I move that layer above the group that was created and hide it, as well as hiding the layer the selection was made from. I do the same thing for the next two layers. On the fourth, everything within the group and below can be merged into one. There are now four layers containing all the same colours and adjustments from when I had 50 layers, but with the same footprints as my originals.



9 Atmosphere

To ease things into a palette I like, so I begin lightly brushing over the structure's base to add a sense of atmospheric perspective. Generally it's best to sample sky colours for this, so it's usually blues and greys instead of red. Large objects affected by atmosphere will appear darker at the top than at their base. This is because of the amount of particles in the air between you and that object. The atmosphere is thinner when you look directly up, out towards space, whereas it becomes denser closer to the horizon because you're looking around the Earth and through that much more atmosphere. I chose to accentuate the effect by adding thick clouds surrounding the rocks.

10 Fixing the colour

Looking back, it's clear that the reds are far too intense, especially in and around the base of the structure. Using colour from the water instead, I try to cover them up with greens, while leaving a hint of warmth to help round out the structure of those rocks. The benefit to backtracking in such a manner is that those areas become full of subtle colour variations, which eventually make for a rich finish.

11 Refining the structure

I've kept the structure free of detail because I knew it would be affected by shadow and atmosphere. I now will be regretting not working more on the design in my preliminary phases. I like to keep my image working as a whole and on the same level of detail-wise as it progresses, yet the perspective and large prongs have suffered from serious neglect.





Refining the water

Waves are a physical representation of pure energy. It can be tricky to reproduce something so chaotic, so this is where reference becomes important. Looking at your own photos is always best: having passed through the lens it's possible to recall details that might not be apparent to the photo. With water especially, I've also found it helpful to look at other artists such as Ivan Aivazovsky and how they've managed to capture the impossible. Note where the light source is, and how the sun wraps around and diffuses through edges rather than following a single W-shape across the plane.



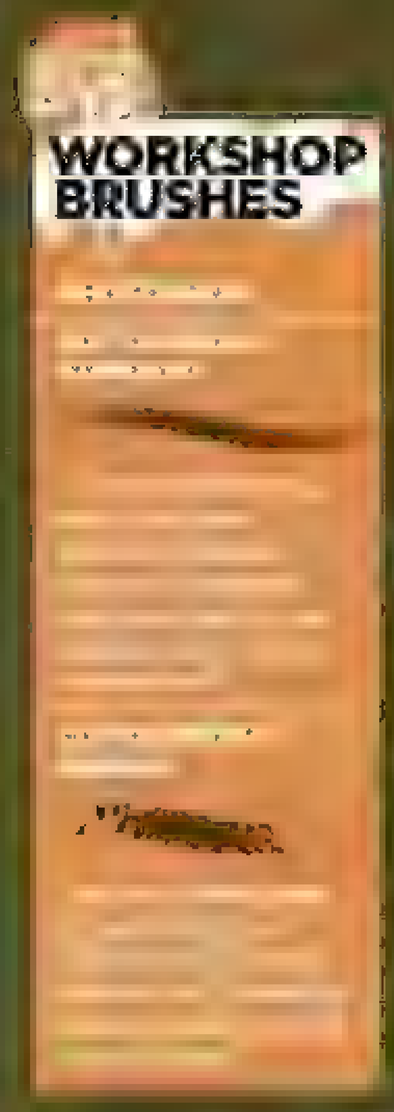
Adjust the colours

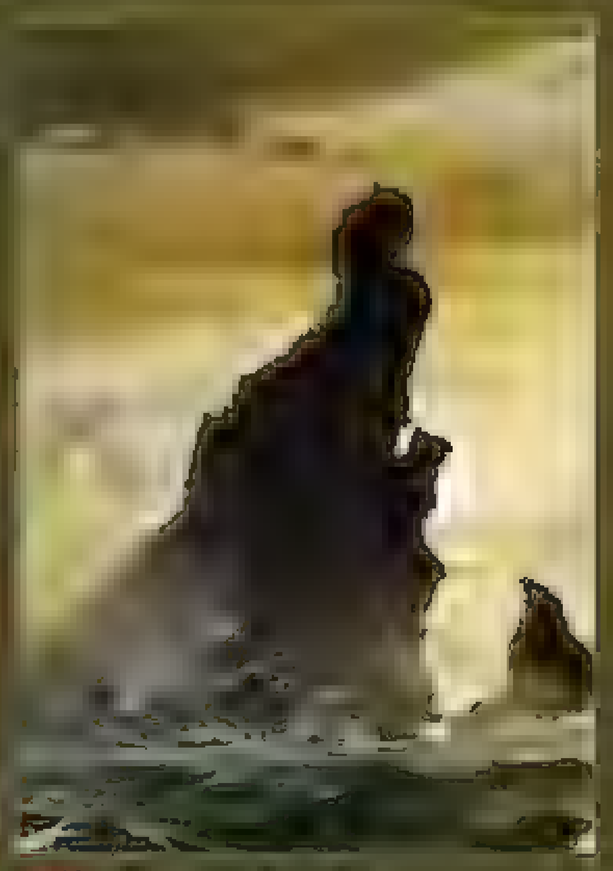
Looking at the work of other artists for help with the water prompted a revision of colours. Again painting on top of all my layers, I'm using big, soft Round brushes in Overlay mode and sweeping straight across the sky with transparent whites and bright blues. A red-illumed cloud now looks much better on the right as it gradually fades into green. I'm confident about the design of the building after integrating more curves into the dome portion. I'll continue painting soft colours into it with my Standard brush, trying to perfect the atmospheric perspective.

Nudge the elements

Moving back down to my four original layers, I've decided that the structure needs to be moved higher. It's a small thing, but helps the gradation of waves read better and ensures the building sits in front of the clouds and sky in a way that feels less contrived. I'm also working on adding implied detail to the backside of the structure and the distant city.

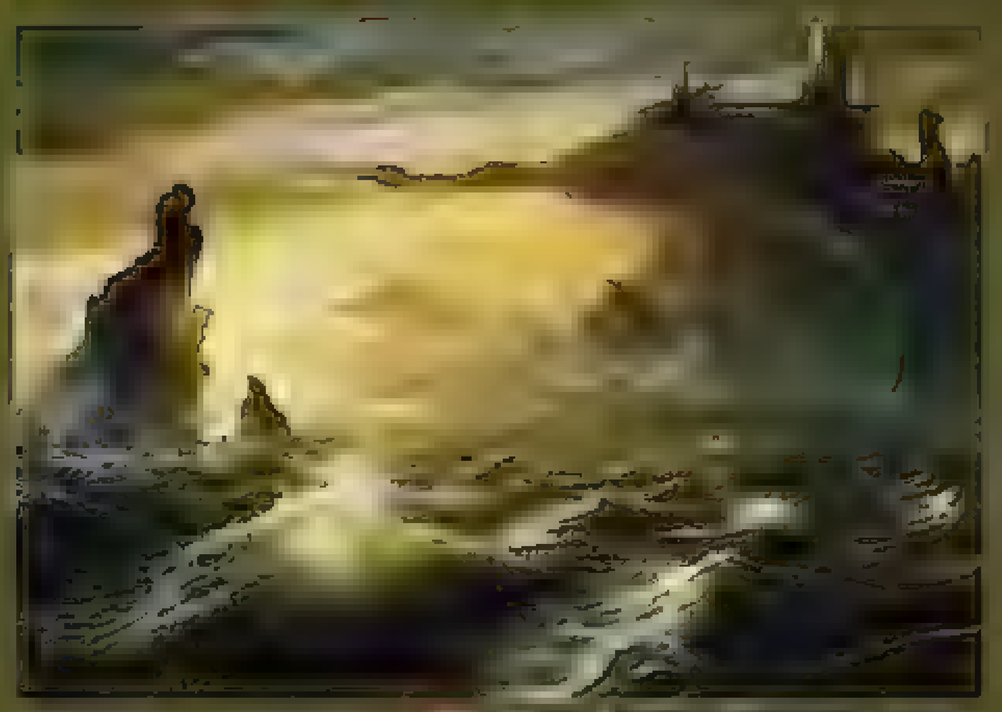






On the rock

It's darkly silhouetted against the sun, so the rock doesn't require much work. Some texture, mist and softer edges and it's almost done. The wave crashing into it was looking too dark and certainly benefits from the same translucency as in the big wave. Both painting and erasing with my grunge brush around the edges of the wave helps achieve the effect of spraying water.



The home stretch

Once again above all my layers I'm making slight changes with Adjustment Layers, adding glowing light from the sun where appropriate and hitting all areas at once trying to bring everything together into one unified image. I'm working on one last detail pass over the waves and hitting the dips with nice dark overlays to give them some more weight.

Finishing the water

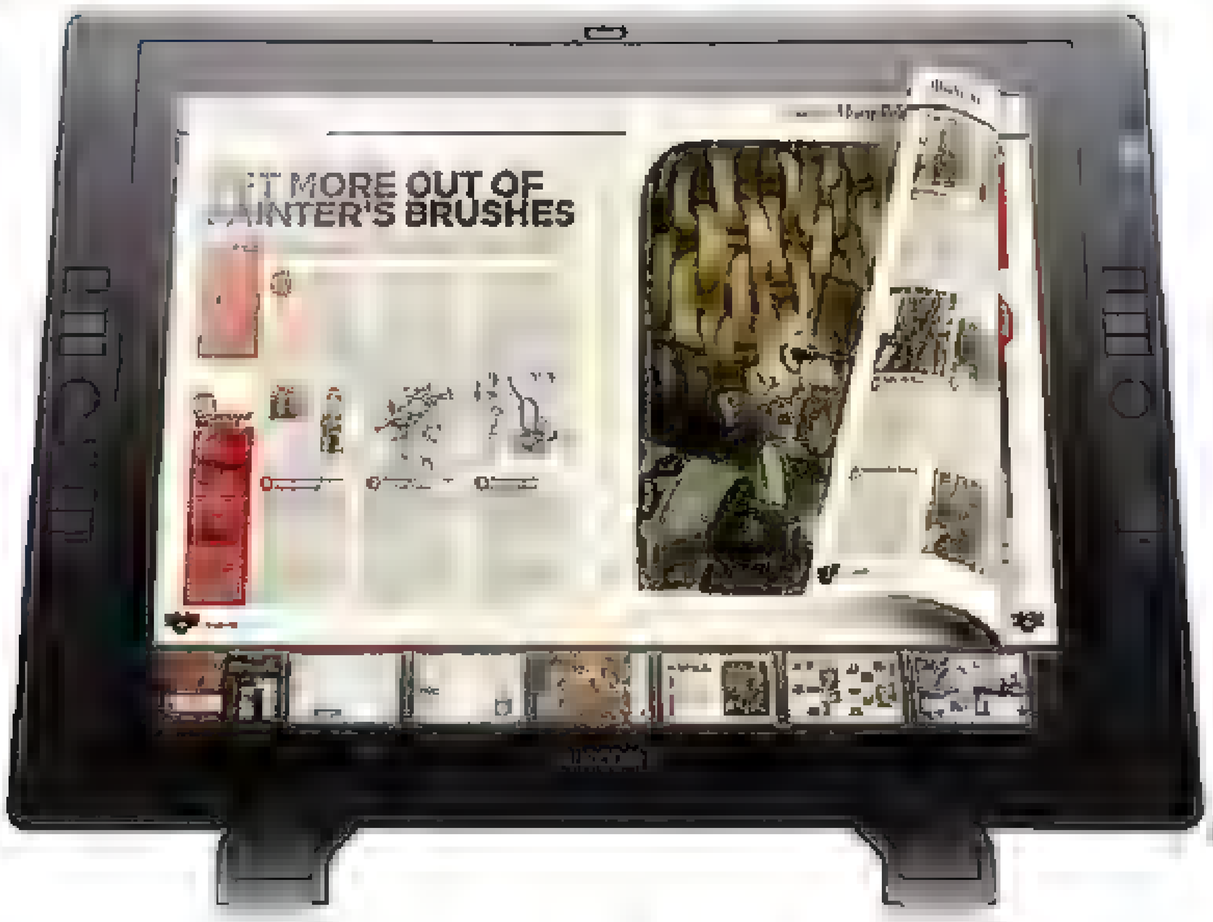
The waves were getting too busy in areas so I've smoothed them out where the focus was scrambled, particularly in the shadow behind the rock. Some more detail in the foam, and at long last a final pass on the splash of water rising from the translucent wave.



StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantahMag

zinio™





Download ImagineFX now for just £43.99!

FANTASY & SCI-FI DIGITAL ART

Buy a one-year subscription and save 32%

High definition
Interact with the high resolution magazine on your PC, Mac or iPad.

Instant service
Subscribe digitally and get your copy as soon as it's on sale.

Save money
Pay just £43.99/$69.99 for 13 issues of your favourite art magazine.

Catch up
Get single issues for £4.99/$7.99 if you've missed them at the stores



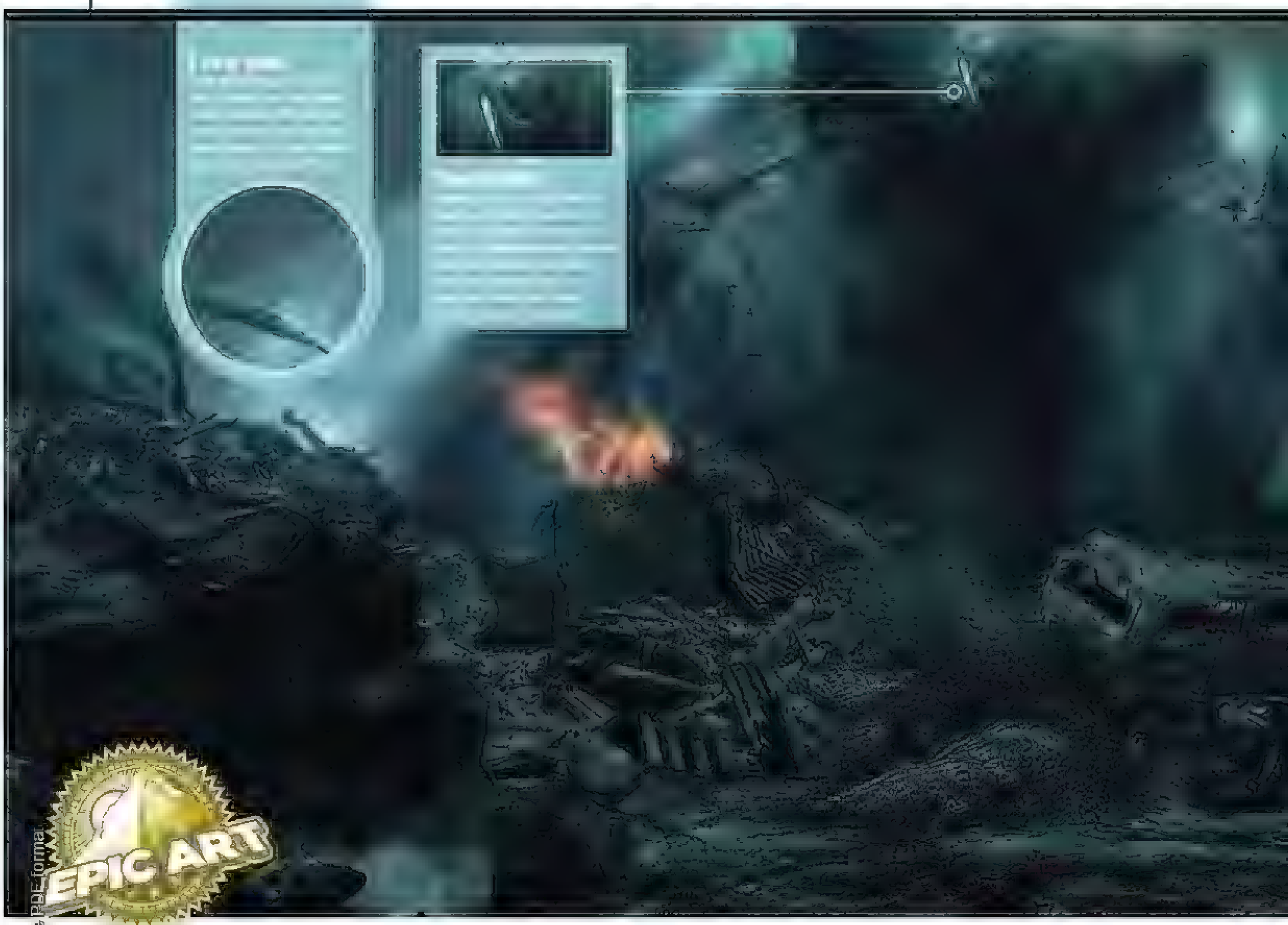
Single issues: £4.99 | $7.99
www.zinio.com/imaginefx-single

Subscription: £43.99 | $69.99
www.zinio.com/imaginefx

SAVE 32%

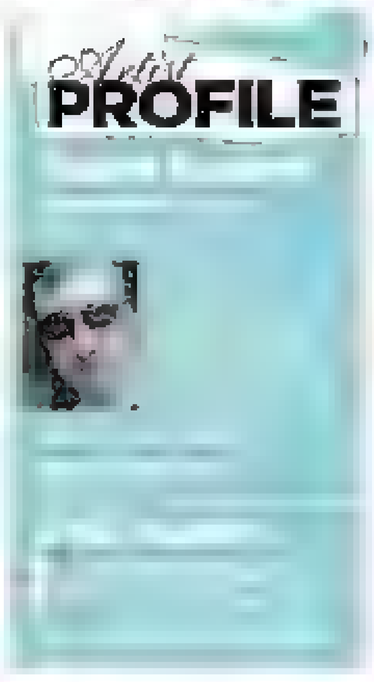
Terms and conditions A one-year subscription to the Zinio version of ImagineFX is for 13 issues. Prices are not subject to tax. Rest of the world prices are dollar equivalent plus tax where applicable. This charge is added at the checkout.

DIGITAL PAINTING • GAME ART • DRAWING SKILLS • COMICS & MANGA



EPIC ART
Free Magazines Download In True PDF format
StoreMags.com - Free Magazines Download In True PDF format

SHOW A FUTURISTIC BATTLEFIELD VISTA



[redacted] applies his concept art skills to depict a threatening situation in a post-apocalyptic war zone

Post apocalyptic imagery is a cornerstone of countless sci-fi movies and comic books. Being a fan of this genre, end-of-the-world elements often find their way into my art. Now it's time for my version of a moody, dark battlefield in a spirit of the Terminator films, one filled with burning cars and debris, with a few brave survivors facing an indestructible opponent.

The objective here is to create a cinematic snapshot, if you will, so I extend the canvas and make it more panoramic. I also select a bunch of textures and photo scraps of rubble to incorporate into the image, giving it more of a realistic feel. I often use simple matte painting techniques and because it's a concept piece I don't have to be so precise – something that's vital for a finished matte painting.

It's clear I need a focal point and I consider a big machine in the foreground. However, as I lay down the first rough strokes, I notice it creates a good place for something big and menacing emerging from the dusty background. Eventually, a large robot appears, towering above the ruined buildings, scanning the surroundings for survivors. I choose not to reveal it completely, only indicating its size and intentions.

Release: StoreMags & FantaMag



How I create...

AN ATMOSPHERIC BATTLEFIELD



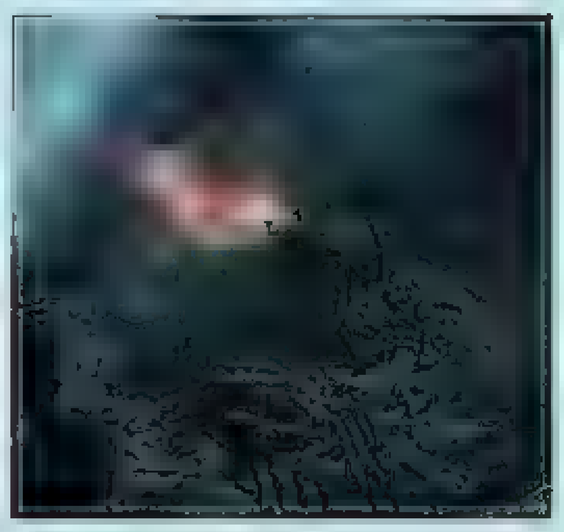
1 Colour and light

I start with very rough, broad brushes to establish the general composition and colour palette. At this stage everything's very loose. I add a coup e of brighter spots that I soon change into spotlights. Because of the nature of the image, don't add any strong key light, instead making the two reflectors the brightest elements and focal point.



2 Dirty job

The battlefield's no picnic site so I add plenty of dirt and debris, as if a few bombs have just exploded and filled the air with thick dust and pieces of rubble. The base 'dirt layer' is created using a couple of explosion photos overlayed on top of the upper part of the image and then overpainted. Small chunks of falling wreckage are added with a custom brush.



3 Special effects

To finish up, I use a few frames from practical presets footage with fire and charges, where the effect is filmed on a black background. I use Screen mode to blend them into the painting and make sure no part of the painting remains clean. For this kind of scene, the more the grunge feel, the better. Don't forget about a subtle grain layer at the end, to unify the whole thing.

WORKSHOP BRUSHES

EPIC ART

GET EPIC RESULTS WITH TEXTURES

PROFILE

Emmanuel Malin

COUNTRY: France



www.[illegible]

DVD Assets

[illegible] are on your DVD in

folder in Workshops

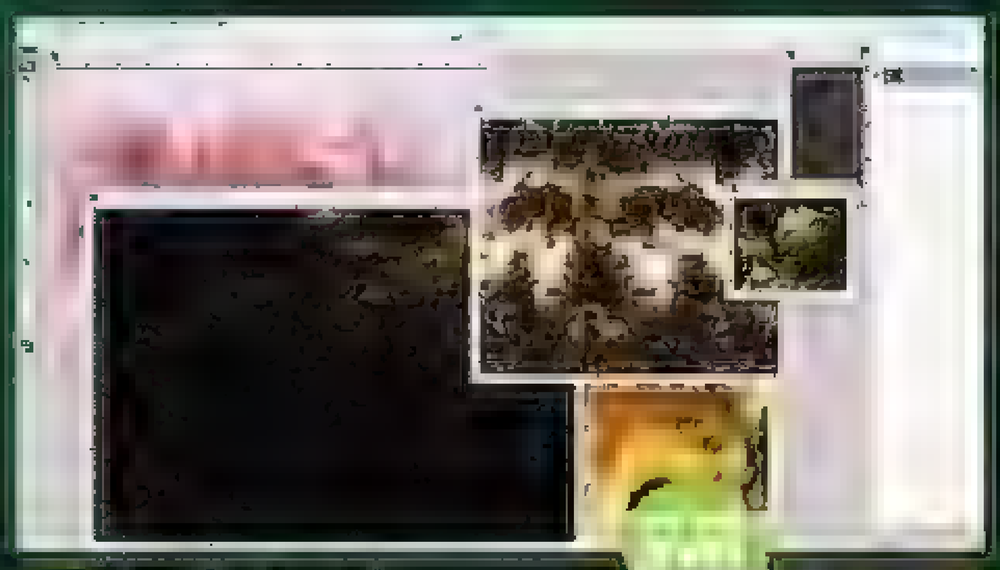
Emmanuel Malin explores the use of textures, how to sculpt them with light, and mixes them with a balance of organic and graphic shapes

In depth: Epic realms with textures

I want to tell you the story of an *ancient tree*, a door from eerie world of wonders waiting in a dark forest for someone to open it. I'll explore this story by painting with the Clone stamp in Photoshop, using several files of textures that I'll combine while taking care to balance my use of organic shapes, sharp edges, smooth brushes and a cutting light from Overlay layers and the Curves tool.

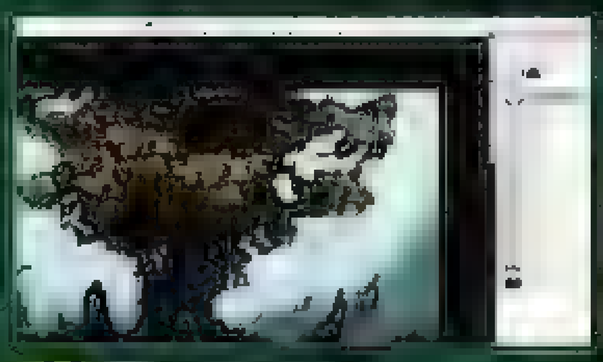
I keep my story in mind at every stage of the painting: it's important to stay focused on the picture you're creating. Try to make every brush stroke or layer relevant, rather than employ a particular art technique just because it might be fun to see what happens. This is why I like to explore the chaos and randomness of textures. Working out how to deal with them keeps the mind alert when thinking how to tell the story while painting the image.

In this workshop I've chosen to work from dark to light. It's my favourite way to paint, by building silhouettes and then breaking them to make light appear. I love working with light and paint effects, and a Curves adjustment layer is my favourite means of applying colours carefully and then editing the mask. I'll demonstrate this technique during the creation of this image.



1 Getting ready

Before I even create a new file for the picture, I choose a selection of textures that I'll use throughout the process, which match the theme of the image. I plan to paint a dark, mossy and eerie forest, so my textures folder contains suitable imagery in terms of objects and colours. Throughout the whole process I'll keep them open and ready to use.

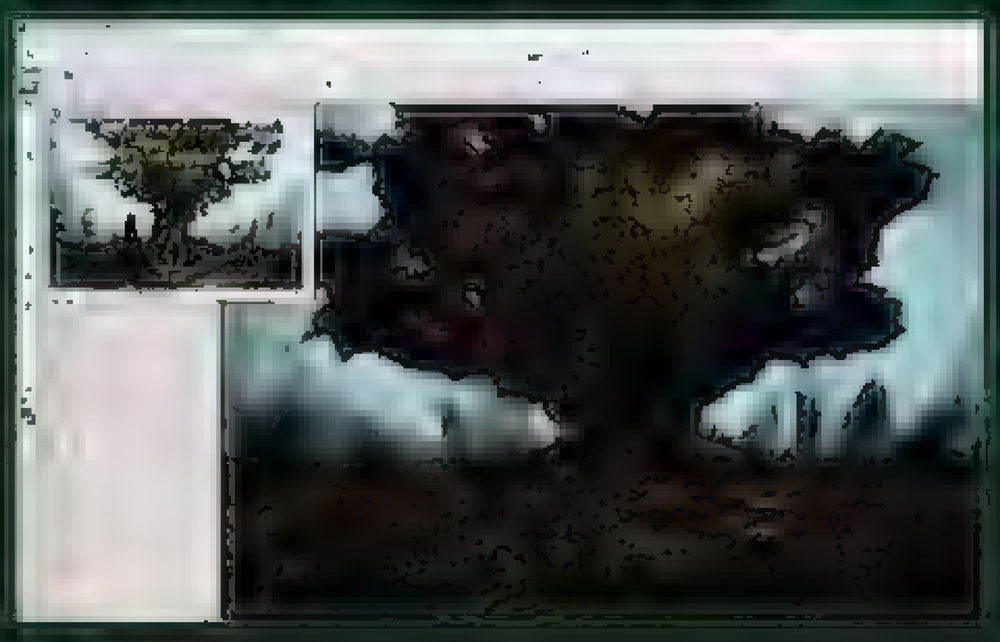


2 The sketch

I use a couple of textures to first draw a quick sketch, using the Clone stamp for the most part. Painting a sketch not only helps me decide on the composition and key colours, it's also a way of seeing how some textures will react with others, enabling me to find combinations that work. I'm always adding to my texture bank and trying them out, hoping to stumble across combinations that work. I call these my lucky accidents.

3 Sculpting the scene

I always keep an eye on my initial sketch during the early stages of any painting, using it as a reference for shapes and colours that I directly pick from. I roughly fill my workspace with a very dark texture that I sculpt with blue light. This is a very loose step – I just want to set up the essential elements: the foreground, main object/mass and background, while nailing my light and structure choice.



WORKSHOP BRUSHES

PHOTOSHOP



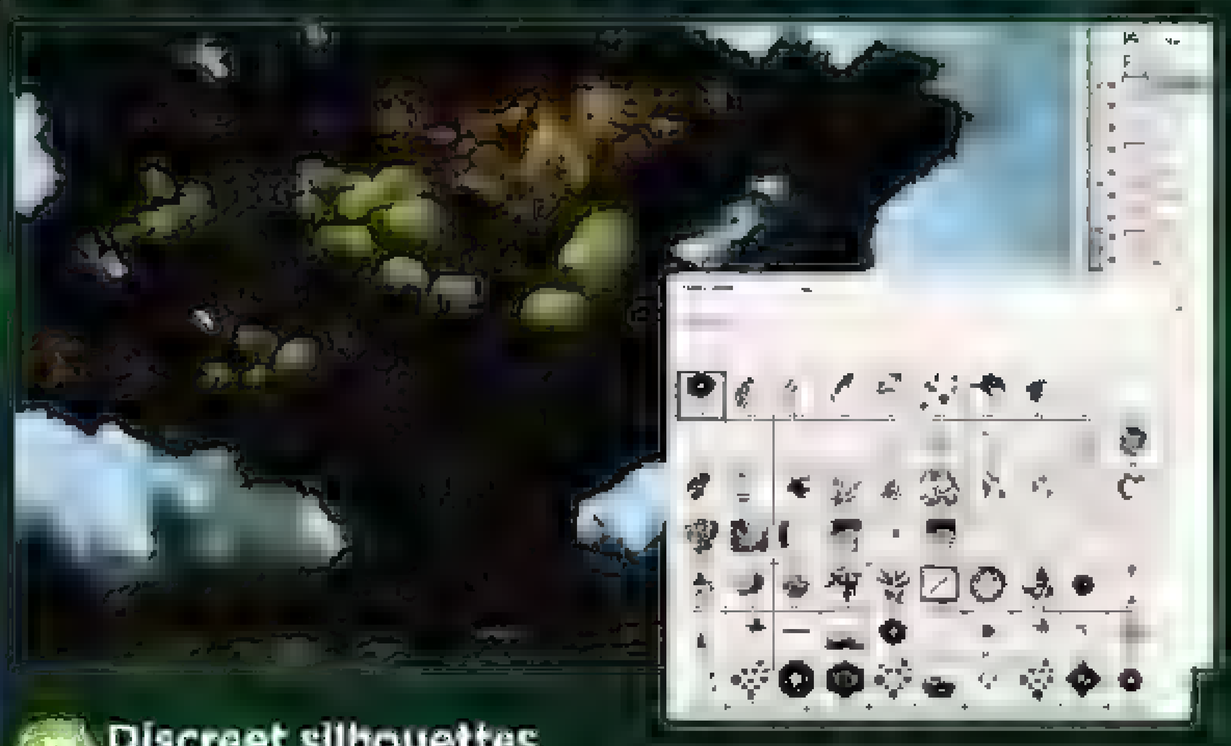
This brush is great for building foggy effects. Combined with other smooth-edge brushes you can create a range of smoke effects, from an

PRO SECRETS

Don't work for 20 minutes and come back with fresh eyes. Flipping your image horizontally is also a great way to see mistakes and ask friends for their opinions too.

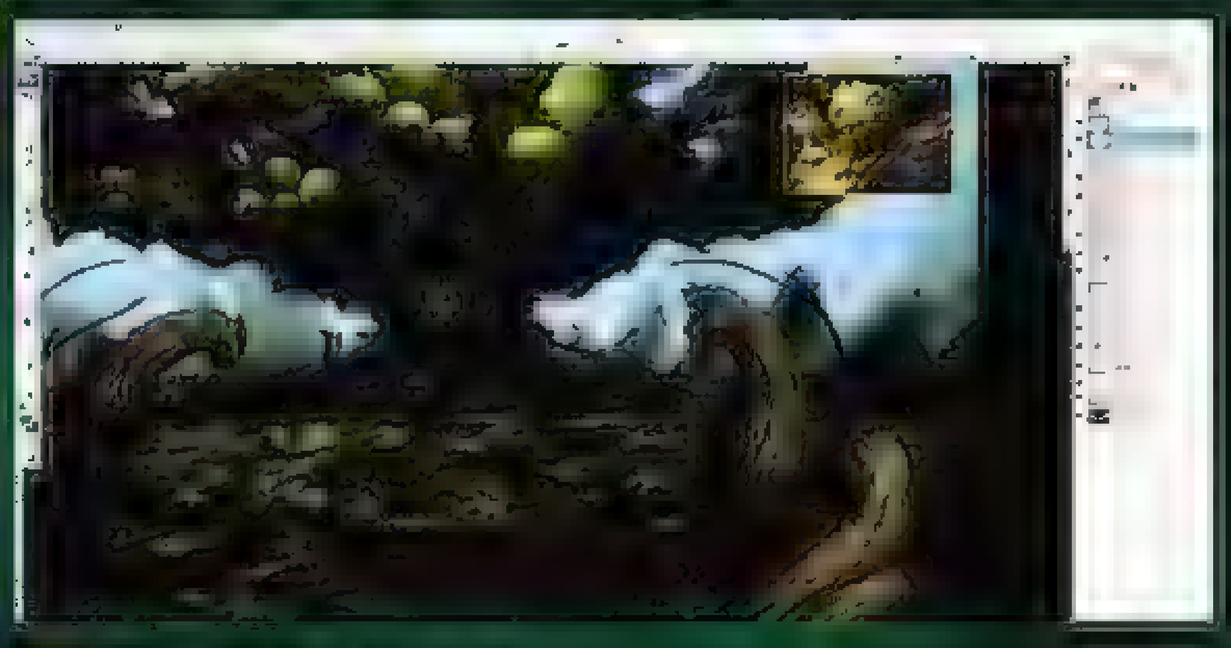
4 Defining textures

I work on some mossy areas that'll add character to the scene. I mainly use only two brushes – one hard and one soft – and because I want a specific stroke, I pick a brush that'll produce the round, graphic shapes I'm after. This way, I can quickly define areas of interest in the picture, and intensify the key colour green to convey the story. For the rest of the image I use several textures and play with them using the Clone stamp.



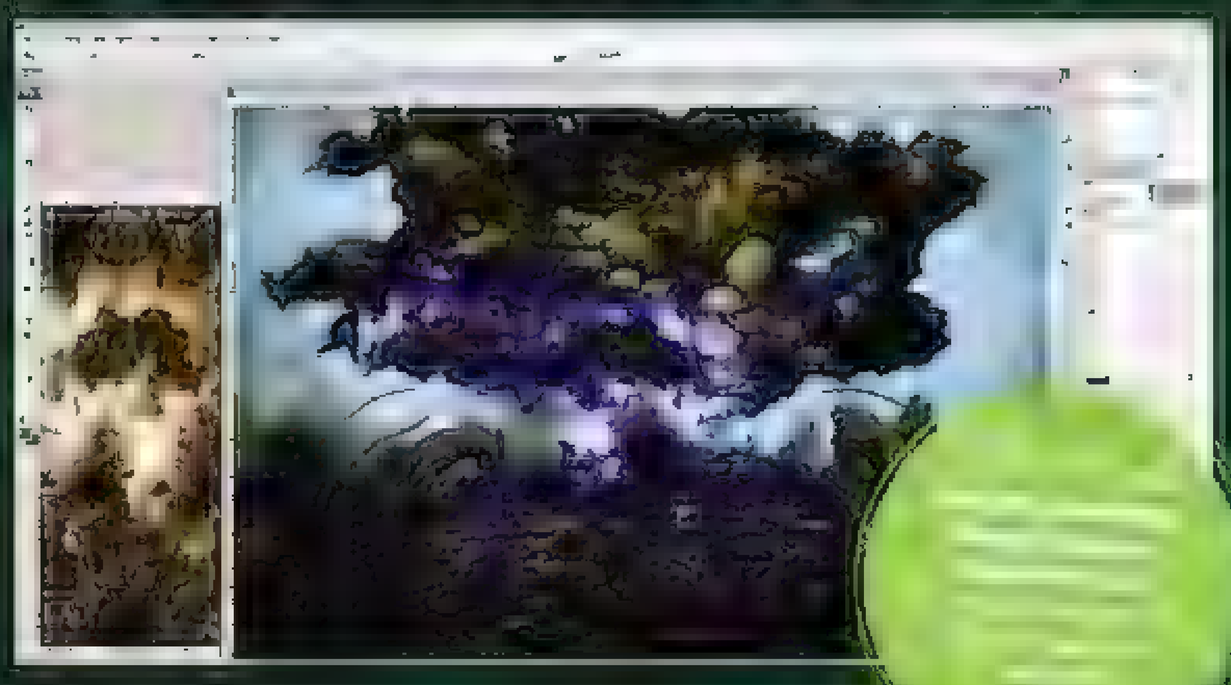
5 Discreet silhouettes

Now I start working the foreground, adding dead trees to it. I first paint silhouettes, drawing them in groups before refining them to achieve the right movement and overall composition, because I want the tree in the central space to be the centre of attention. When I'm happy with the silhouettes, I give them volume using the Clone stamp and hard brush. Because they're only a side element, I keep them discreet, using browns, greys and reds. The focal point needs to be green, brown and blue.



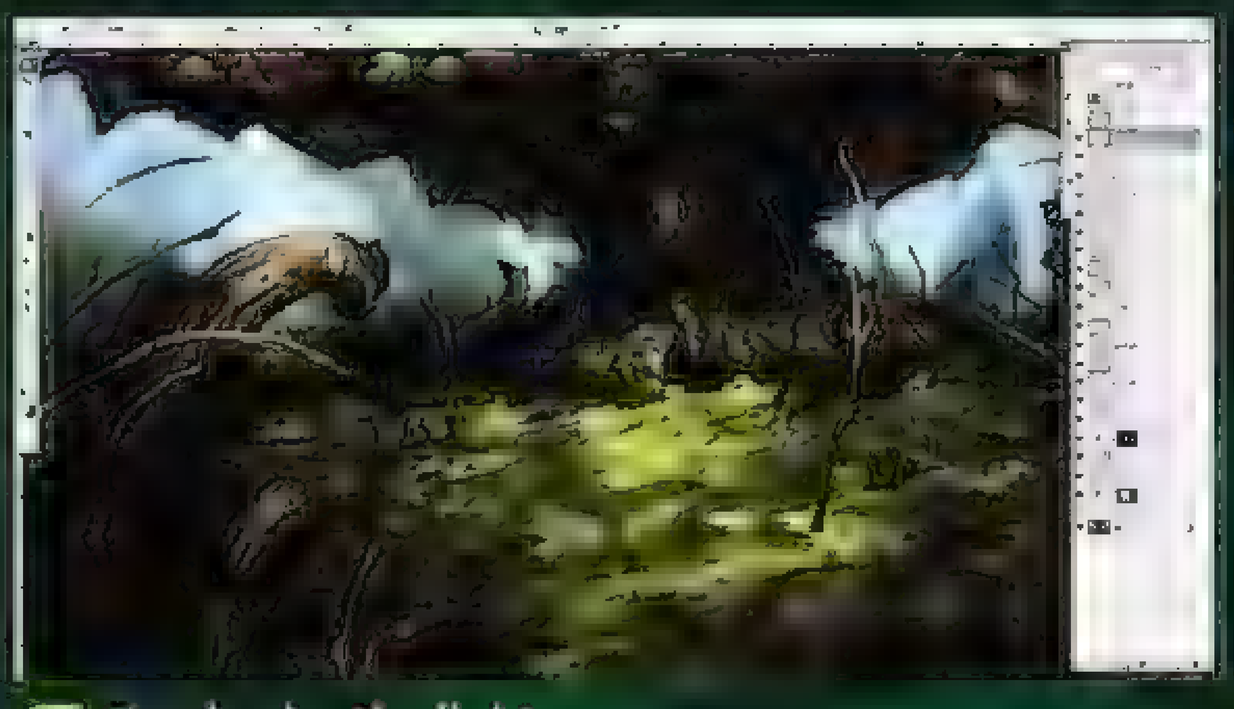
Bringing in colours

I need to make the dark areas more interesting so I add some colour noise to them. I pick another texture file and paste it into the workspace, then set the Layer mode to Lighten. Then I just have to play with the layer, changing colours using Curves Adjustment layers and Hue/Saturation. With the Eraser tool and Clone stamp, I channel the chaos of the texture and make it come alive in the picture.



Release: StoreMags & FantaMag

Studiomags.com - Free Magazines Download In True PDF format

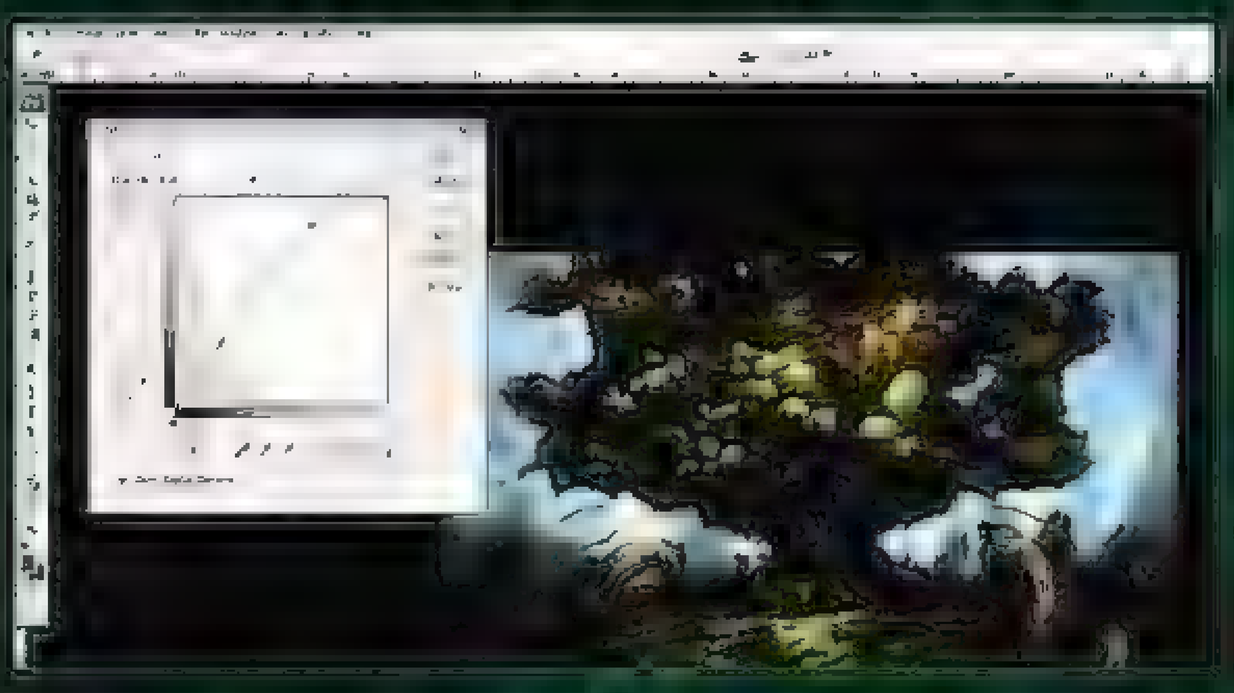


5 Emphasise the light

The scene is now detailed enough to properly light. I want the main spots to be on the middle of the foreground, the mossy mass of the tree and the backlight, which makes the central composition more interesting. I introduce a new Curves layer, which I set up to exaggerate the light. Then with the Eraser I remove from the layer mask the areas I want to keep dark and mysterious. Then I add an Overlay layer and with a light green colour I finish painting the light, pushing the contrast.

6 Details and patchwork

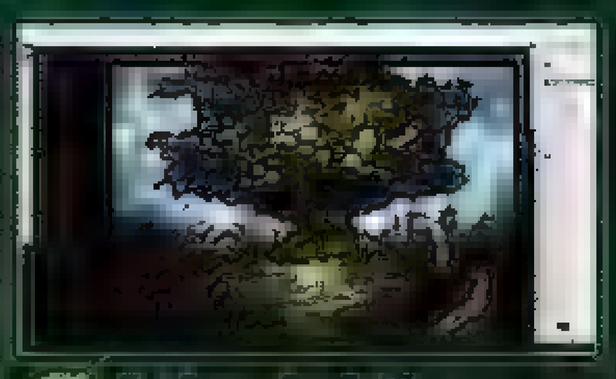
Now I can start zooming into the picture and work on the details. I add some mossy areas to the ground with the same brushes I used before, to make the tree and its environment consistent. I want to give a patchwork feeling, providing visual information as if it were going to be a game tile-set. I use the randomness of the textured ground to find shapes of the patchwork, playing with colours and contrast. I also add details to the overall scene, with more branches, rocks and dead trees.





9 Particle fun

To give the tree a character of its own, I add floating particles of bright light that'll reinforce its supernatural nature. This is a chaotic moment in my painting process: I go wild with the layers and create lots of particles, copying/pasting them with Gaussian blur and Overlay mode. Each particle is made of several layers, and this is another instance when I use a standard brush to introduce small dots of lights here and there.



10 A story to tell

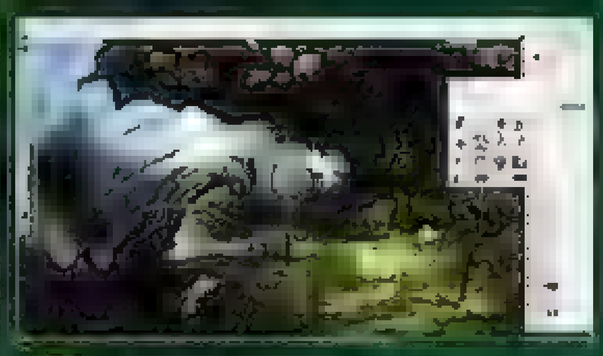
I add another group of particles layers in Overlay mode to the ground to tie it in with the rest of the scene, and then paint some touches of bold greens and reds. This adds the final storytelling elements: the upper, eerie tree part and the dead foreground are now separated by a plain crimson door. It becomes the centre of attention and a link between these two worlds – the tree entity versus the world that's surrounding it.

PRO SECRETS

team members could adjust elements easily.

became crucial naming them and grouping them

handy when you've got



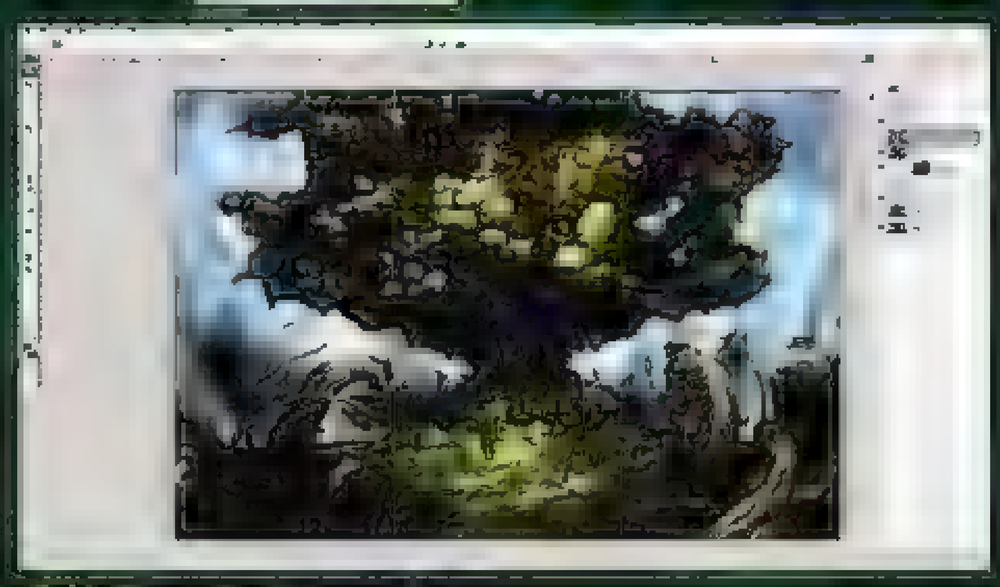
7 Final addition of smoke

I want to make the separation between the foreground and background more subtle. A good trick is to add smoke, which will also make the atmosphere even more gloomy and mysterious. I use a custom brush to paint the smoke in almost horizontal lines that play between the different tree layers. I've kept each dead tree in a separate layer, because I knew I would do this kind of trick!

8 The character

To complete the story, I paint a person on a new layer. I build the silhouette, sculpt it and then add details. He's green and red to make the link between the foreground (the world) and the red door (the magical tree). I don't use textures to paint either him or the door – I try to find a balance with more graphic elements and plain key colours that divide the piece and create more happy accidents while the eyes runs over the image.





11 One last tweak

The composition is pretty static, with its central focus and horizontal lines. I need to bring more dynamism to the image, so I click Edit>Transform>Warp and modify the image. The distortion will break the straightness of the composition lines and introduce movement. I finish with a couple of little curves modifications that only I will probably notice, and then I'm pretty much finished!

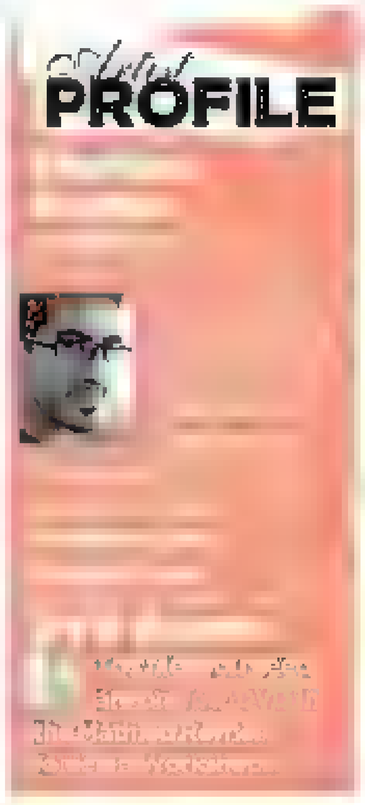
Sketch Book Pro

GET HANDS-ON WITH YOUR iPAD

So, you've bought yourself an iPad and installed the SketchBook Pro app. Now start creating great fantasy art with Hussaku Fegaki's help

There are several painting apps available for the iPad, such as Brushes, ArtStudio and ArtRage, and although they all have their good points, I feel more comfortable with SketchBook Pro.

This app looks like a light version of Photoshop. (I don't know the standard version of SketchBook Pro, so I can't compare it with the iO's version.) There are some disadvantages: the number of layers is limited to six; there's no Selection tool; there's no way to adjust Hue/Saturation, and there's no pressure sensitivity on the iPad screen. These downsides don't frustrate me, however. Because of the technical simplifications, digital painting with an iPad is both fun and intuitive. Think of it as painting traditionally on a digital canvas.



When I'm painting with the iPad, it doesn't really feel as if I'm working. I become less concerned about deadlines, for example – I'm not sitting in front of my PC in my work chair, but instead lounging on my couch. For me, the iPad is more like an electronic sketchbook that I can bring along anywhere and use any time, any place, rather than a proper work tool or laptop.

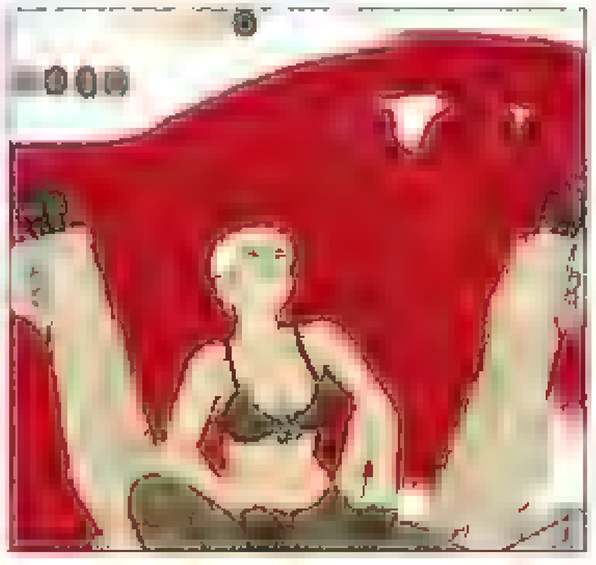
StoreMags.com - Free Magazines Download in True PDF format

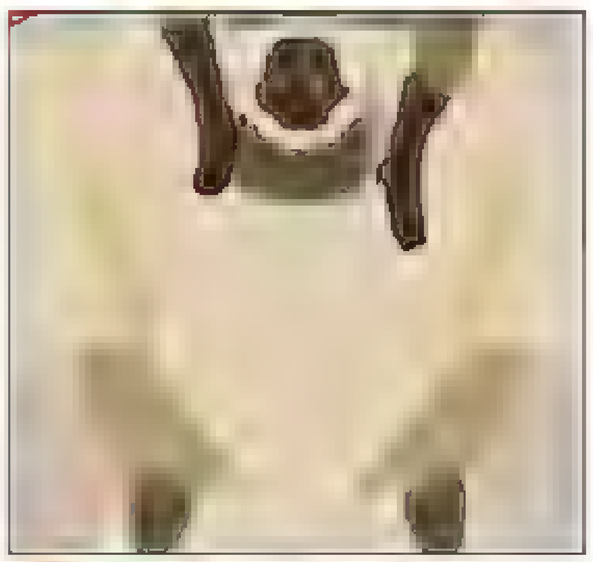
Working on the pencil sketch

On the first transparent sheet, I copy my pencil sketch from the Camera Roll. I put this layer in Multiply mode: white areas turn transparent and my pencil line stays visible above lower layers. Using the Pencil tool, I add a few buildings as a background and reduce the girl's hair. You can work with your finger on the iPad or with a stylus adapted to touchscreens. I use a homemade stylus (see overleaf).

The rough sketch

All of my drawings start with a rough sketch, which enables me to go over the general idea and finalise the composition and how the image will be framed. I then move on to a cleaner and more detailed version of the pencil sketch. I prefer doing these steps on paper because I'm more comfortable with a pencil than with a graphic tablet. I scan this image, scale it to the iPad's resolution (768x1,024 pixels) and email it to my iPad.





Applying the first level of colours

I add a layer under the line-drawn one. On this colour layer I'll roughly define different elements and areas of interest, and decide on the general colour scheme of the picture. I use a large brush and a high level of opacity. This enables me to obtain an immediate preview of the final result, even if I know there'll be changes along the way.

Release: StoreMags & FantaMag



StoreMags.com - Free Magazines Downloads in TruePDF format

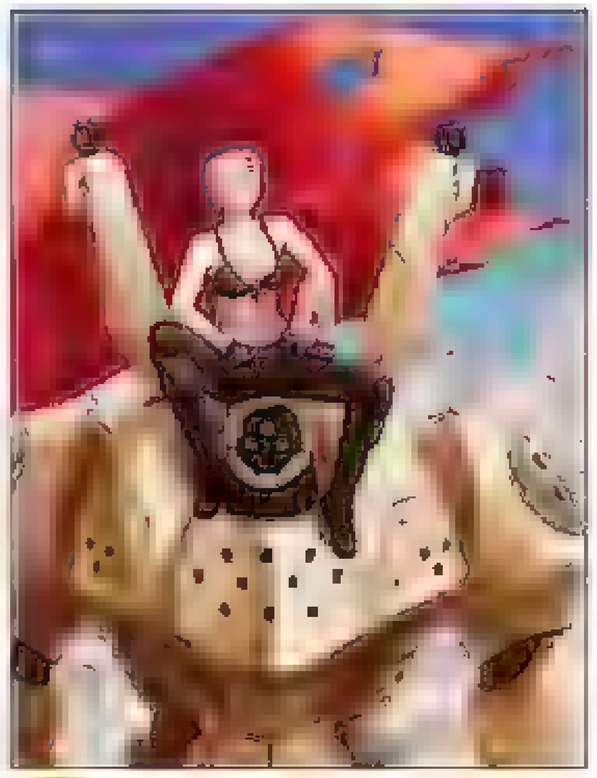
Release: StoreMags & FanboMag

Shadows and volumes

I work with shadows and volumes on a Multiply layer. My light source is top-right and so I place the shadows accordingly. I use a brush with a slight texture and lower the opacity to create smooth transitions between colours as I build shapes. How you draw those shapes defines their surface aspect: a soft shade indicates a smooth surface, while a harsher colour hints at a rougher surface. I apply tints to create more realistic-looking shadows. I then add other Multiply layers above to group the shadows if I want to darken some areas, while keeping the different hues of light in the layers below.

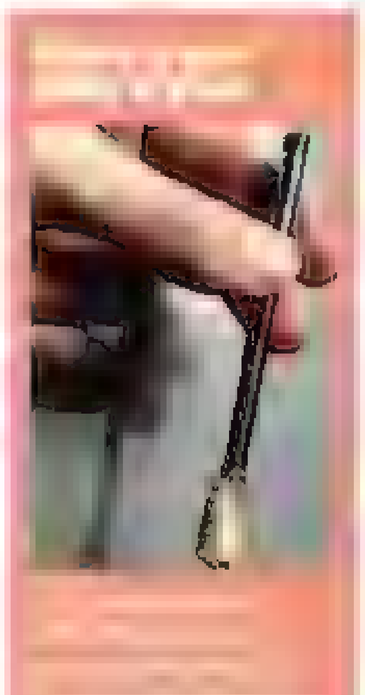






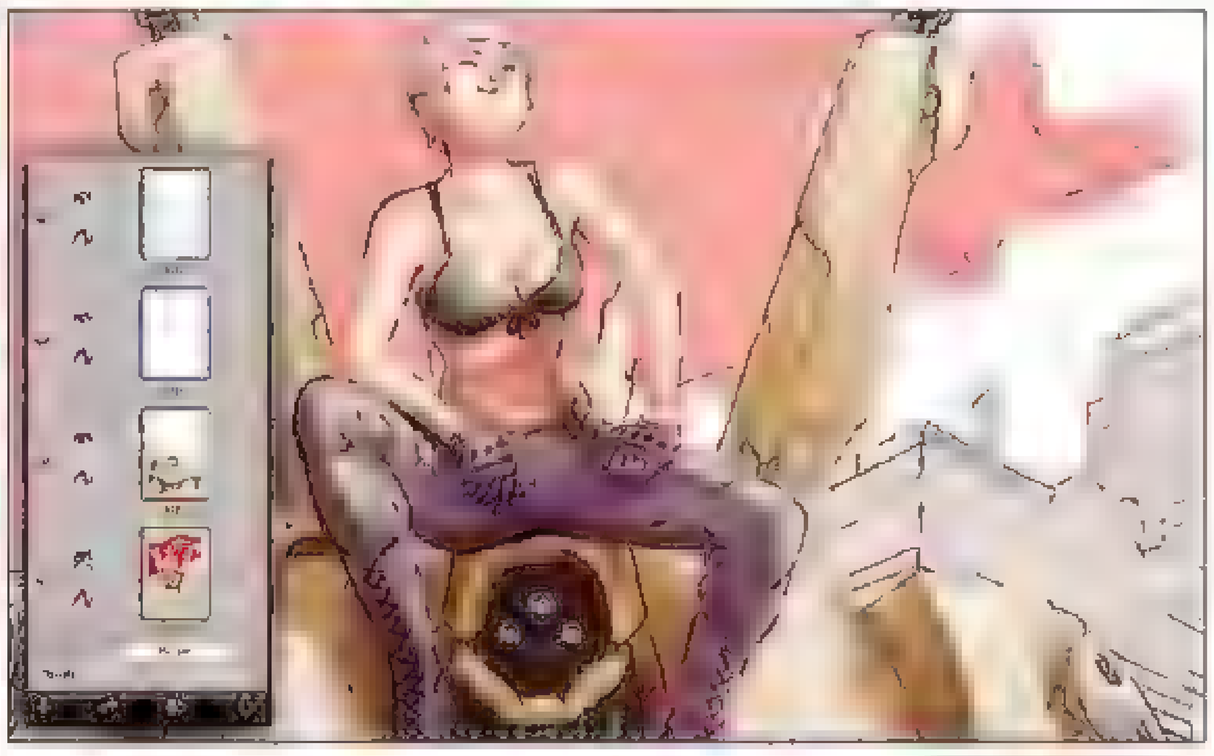
Painting the sky

On another sheet, placed between the colour layer and the flag layer, I start work on the sky. If I'd been better organised the sky would be the lowest layer. I should have worked it on a separate layer from the beginning. Generally I try to separate and organise the various stages of the image on different layers, working from the background to the foreground. With a wide brush I paint a blue gradient, using a low opacity to mix a deep blue with a light turquoise. I add a few clouds using the greys with a tinge of yellow to make the light look warmer.



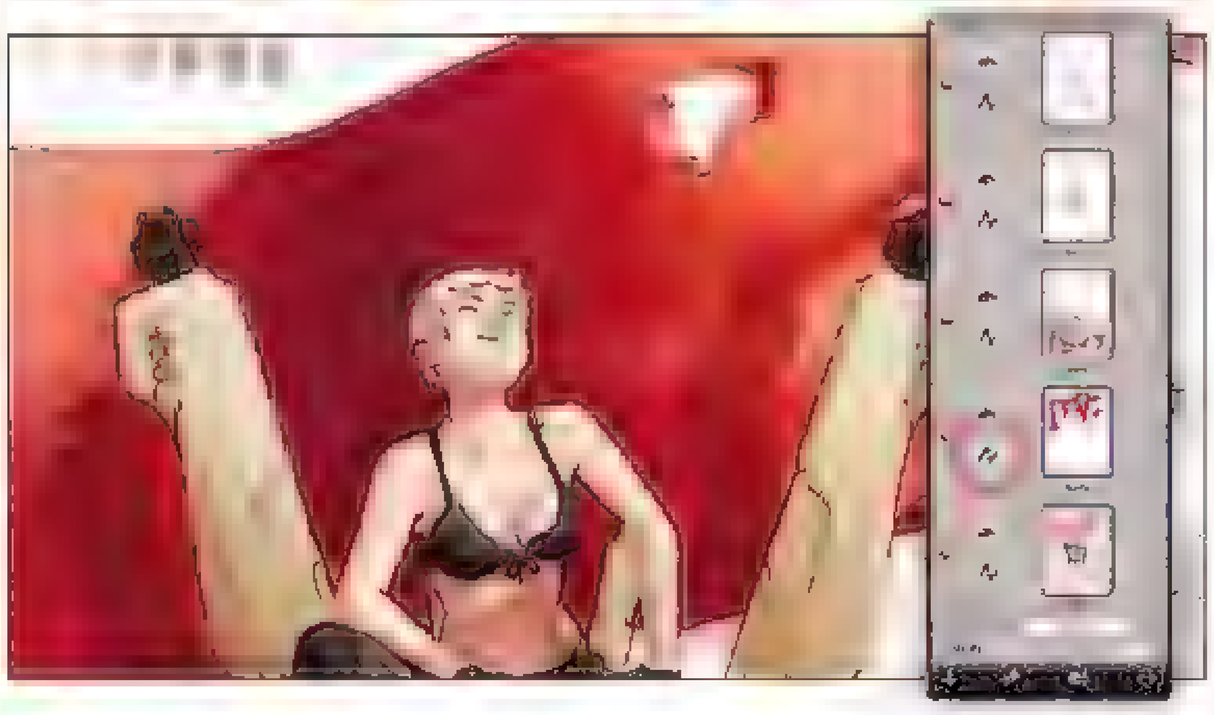
Back to the colour layer

Once I'm finished with my shadows, I merge the shadow layers to limit the number of sheets and save some memory space. I advise you to save your work regularly in case the application crashes, which unfortunately happens rather too often for my liking. Now I can resume work on my Colour Sheet. The general colour scheme looks too dense and dark now, so I have to reduce the opacity of the layer to achieve softer colours for the robot and the girl. I clean the colours and take the opportunity to tidy up the image by erasing anything that's outside my line art.



Using Preserve Transparency

I'm happy with the progress I've made with the robot and the girl, so now it's time to work on the background, much of which is taken up by a tattered red flag. I first establish another layer for the flag before creating a solid red area that defines its general shape. I then make use of SketchBook Pro's Preserve Transparency function, which enables me to lock transparent zones. I can now only paint on the flag, which makes direct work on shadows and volumes on this layer really convenient.



StoreMags.com - Free Magazines Download in True PDF format!

Release: StoreMags & FantaMag



The buildings

On a new sheet, positioned above the sky layer (I'm trying to be more logica this time), the buildings are defined using a solid colour, and the transparency is locked so my work area is restricted to those buildings. I select light, plain colours so that this background won't attract too much attention. I create a sharply delineated shadow to suggest bright light. I don't try to create smooth-looking surfaces, instead giving them the roughness of concrete.

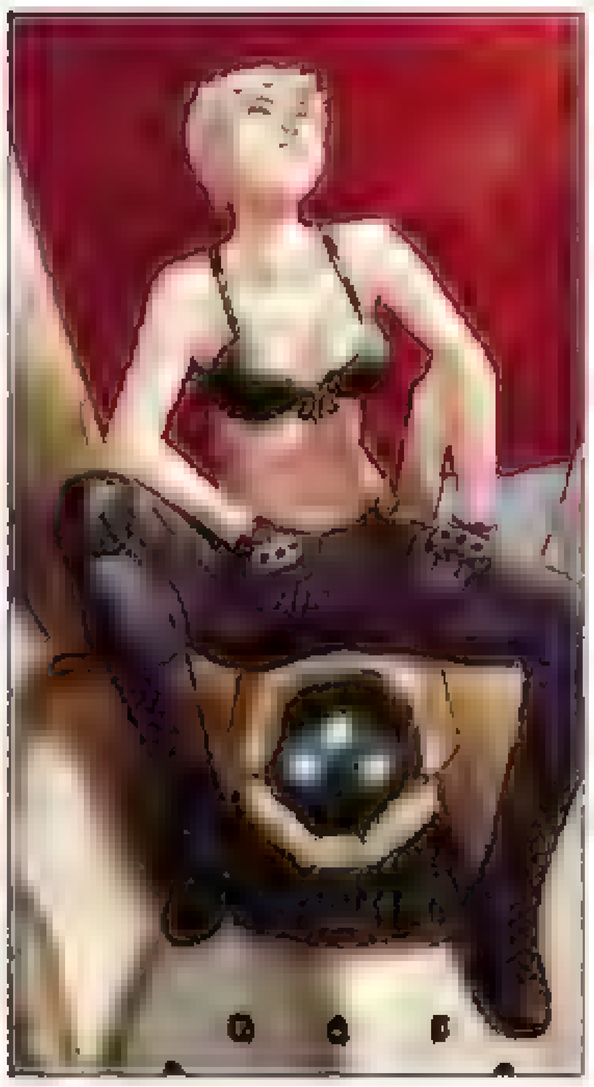
Colouring the sketch

To make the pencil drawing merge with the colours I'm going to tint it. I put a layer in Screen mode above my pencil layer after changing it to Normal mode. The colour used on the screen layer modifies the shades of grey of my drawing lines. This layer is then merged into the pencil layer and the first version is set to Multiply mode. The lines don't seem dense enough to me, so I dupl cate this layer and merge them again

PRO SECRETS

PRO SECRETS





Adding gloss and highlights

On a new layer above all the others, I add a few strokes of light and gloss to make some shapes gleam – the metal of the mecha or the leather of the kneepads – and make the eyes of the machine brighter. Some light areas on the girl's skin and clothes are made lighter to introduce more volume and light.

Flag and tattoos to finish

On a new layer again above all the others, I paint the ImagineFX logo, making it follow the movement of the flag. Layer transparency is then locked and the parts subjected to bright light are made lighter with a brush using a low level of opacity to achieve smooth transitions. There's still something missing – the character needs some more personality. How about a few tattoos? These are painted on another Multiply sheet. Et voilà!



Save money today!



Get your copy of ImagineFX first!

SAVE 40%

FANTASY SCI-FI DIGITAL ART

US & Canada subscription offer!

Subscribe today and save 40%

- Save 40% off the cover price.
- Word-free covers that are exclus've to subscribers.
- Stay up to date with all of the latest news, trends, techniques and digital art products.
- Have every issue delivered direct to your door or workplace every month.

Subscribe today!

EXCLUSIVE WORD-FREE COVERS!



Price

Save over $82 with our two payment options:

US & Canada $124.99 13 issues

or $31.25 every three months by continuous credit card

SAVE 40%

Subscribe online at: www.imsnews.com/imaginefx-n018

or call toll-free on 1-800-428-3003 **and quote** n018

DON'T MISS OUT ON THIS EXCLUSIVE OFFER!

OFFER ENDS 30 JUNE 2011

Terms and conditions Savings based on average price of buying 13 issues at $9.61 each from newsstand. You'll be charged in the minimum subscription term is 12 months (or the equivalent issues of ImagineFX a year). If you're dissatisfied in any way during the next two days please notify us in writing and we'll refund all unmailed items. Your subscription will start with the next available issue. Offer ends 30 June 2011.

UK, EUROPE & RoW READERS PLEASE TURN TO PAGE 34

StoreMags.com - Free Magazines Download in True PDF format
Release: StoreMags & FantaMag

ArtRage

GET MORE FROM ARTRAGE'S LAYERS



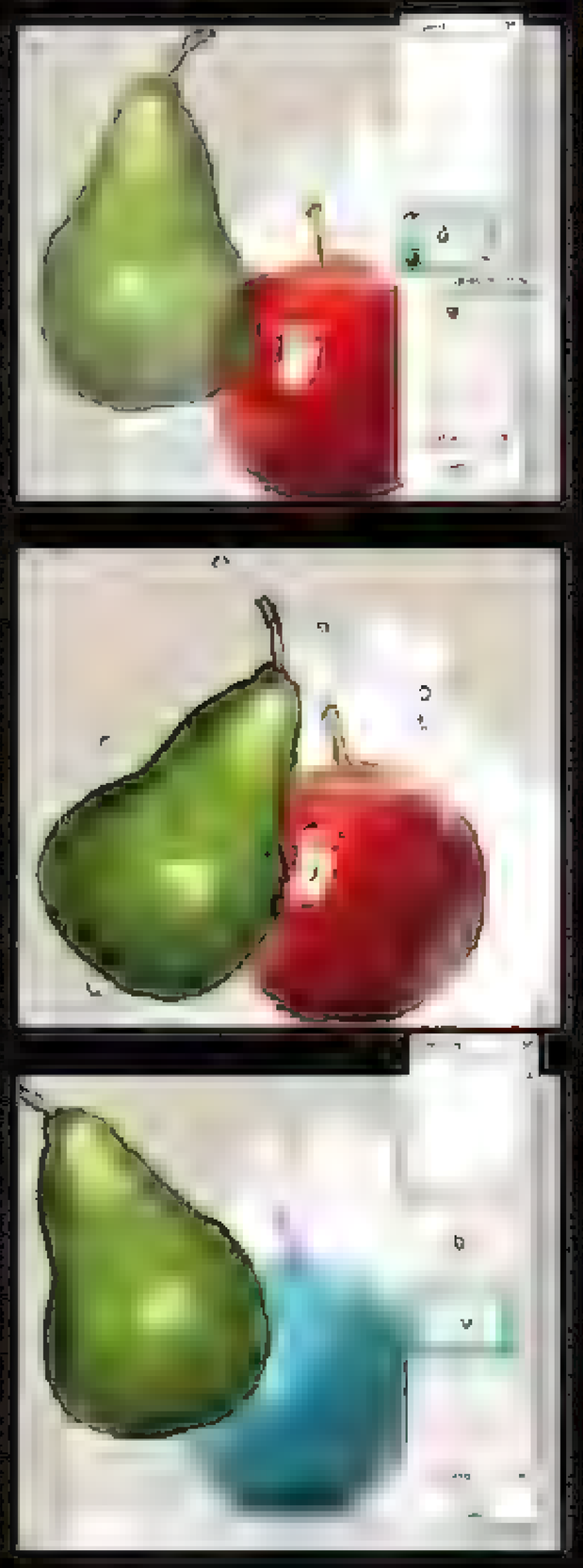
Layers can be used to organise your workflow in ArtRage while providing nifty creative opportunities, as **Simon Dominic** explains

Layers are transparent canvases that can be worked on without affecting the rest of your image. Layers can be merged together, or with the canvas, at any time. If you're not happy with a layer, you can simply delete it. This enables you to try out effects and compositions before committing yourself. Using Blend modes combined with Opacity settings, you can alter the colour and appearance of an existing image, or add subtle textures.

I find layers particularly useful in planning composition. I sketch each character on a separate layer, then move them around and resize them until I'm happy. Like most ArtRage features, layers are easy to get the hang of and the more you explore them the more cool features you'll find.

1 Get started

Choose View>Layer Panel. Select New to create a layer, and paint something. Move the cursor over the Layer icon, click Opacity and enter a value for transparency. Click Lock Transparency to allow painting only in areas you've already painted. Click the Visibility eye to make your Layer disappear and reappear. If you have multiple Layers, drag them up or down to alter their positions.



2 Move and transform layers

From the layer's Panel menu, choose Transform Layer Contents. Drag within the layer boundary to move the layer or drag the round tabs to resize. To rotate the layer, place your cursor on the boundary and, when it changes to a curved arrow, drag it. Try right-clicking within the boundary and Flip Horizontal or Flip Vertical. You can transform all layers at once using Edit>Transform All Layers.

3 Group and duplicate layers

To merge a layer with the one below, use Merge Layer Down, and to create a copy, choose Duplicate Layer. You can group layers together by selecting Create Layer, Group and dragging layers into that group, and transform all layers in a group with Transform Group Contents in the Group menu. Finally, try some special effects with Edit>Blur Layer and Edit>Adjust Layer Colors.

ArtRage PROFILE

Simon Dominic

COUNTRY: England



Simon is a self-taught professional illustrator who specialises in fantasy and horror. He's worked on game card

www.painterly.co.uk

LAYERS PANEL



A. Create layer
Make a new layer

B. The canvas
The canvas can be decided, but can be cleared or committed to a layer

C. Grouped layers
Expandable grouping option for organising your layers

D. Group menu
Grouped layers options include Alter B and Mode and Opacity

E. Layer name
You can name your layers if you wish

F. Layer menu
Options include Transform, Duplicate Clear contents and Set Blend Modes



G. Normal layer
A non-grouped layer, the default option

H. Lock transparency
This prevents painting on empty areas of layer

I. Layer menu
Select the layer first

J. Blend mode
Blend Mode can be changed by clicking this icon

K.

L. Visibility



Photoshop

QUICK WAYS TO BETTER PORTRAITS

Learn how to create eye-catching, painted artwork in less time than it takes to read this month's issue! **Kev Crossley** shows you how it's done

There's nothing more rewarding than finishing a piece of artwork, but more often than not this follows hours – sometimes days or even weeks – of hard work. The process of painting, in particular, can be an extended and arduous experience, taking between five and 40 hours to complete a single piece. It can take a lot out of you, and during especially busy times the joy can start to vanish from the art process, turning what should be fun into toil.

To combat this, I thought an interesting way to start each working day would be to spend around an hour producing a quick, colour sketch using Photoshop. This satisfied in a number of ways: it proved to be an excellent method of getting warmed up, and because such a sketch was so quick to produce I always felt invigorated and ready to hit the ground running afterwards. In addition, I learned a lot about the subject matter of the sketches; lessons that I could then go on to apply to my other art.

Artist PROFILE

Kev Crossley

COUNTRY: England



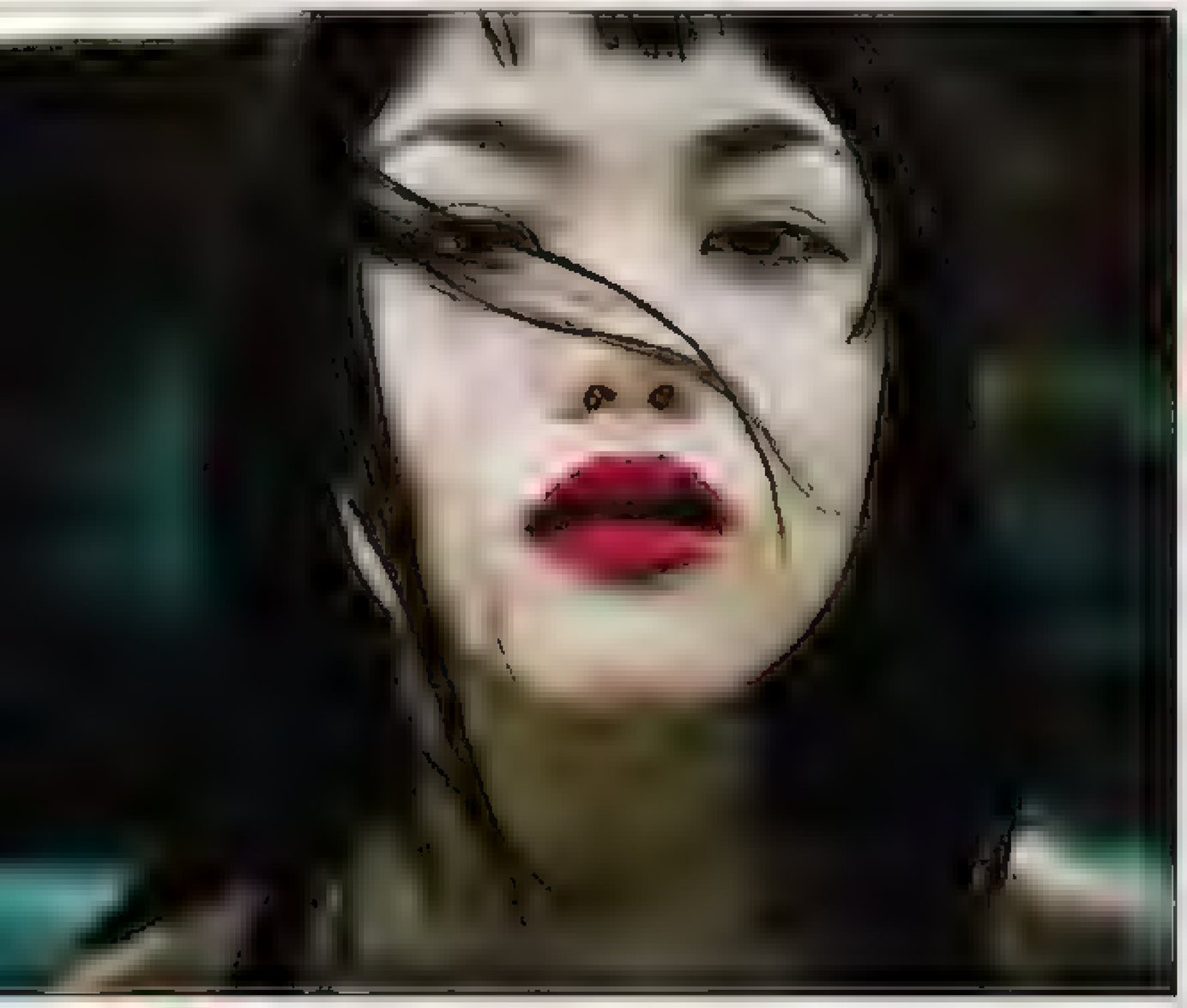
Kev worked for 14 years in the games industry, and has produced art for numerous books, comics and magazines.

www.kevcrossley.com

DVD Assets

The files you need are on your DVD in the Kev Crossley folder in Workshops.

To achieve artistic excellence requires not only hours of practice and study, but also the completion of numerous artworks. Each image you finish adds depth to the practical application of all your study and perseverance, and what better way to get lots of finished art behind you than to master the principle of the 60-minute sketch? Add to that the constant improvement in technique, colour knowledge, understanding of anatomy and use of light, and you have a very worthwhile exercise indeed.



1 Finding a source image

The photographs I work from include digital photographs taken of my television, scanned images from magazines or random internet pictures. deviantART is particularly useful because it features many superb photographers. For this workshop I've chosen a photograph called Savage Earth Heart 6 by Hakanphotography on dA (there's more at **hakanphotography.com**). It's an expressive piece with an evocative, muted palette that'll suit what I've planned for my painting later on.

2 Adjusting the source

I want to produce a painting with a portrait-style orientation, so I crop the photograph and quickly paint in the top of the head, lower shoulders as well as extending the background. Because the original photograph was quite small, I increase the size to 3,000 pixels high. This will match the size of my painting canvas, providing me with enough room to add as much detail as required.

Shortcuts

Adjust your brush size

[or] (PC & Mac)

Use the square bracket keys to dynamically change the brush size as you work.



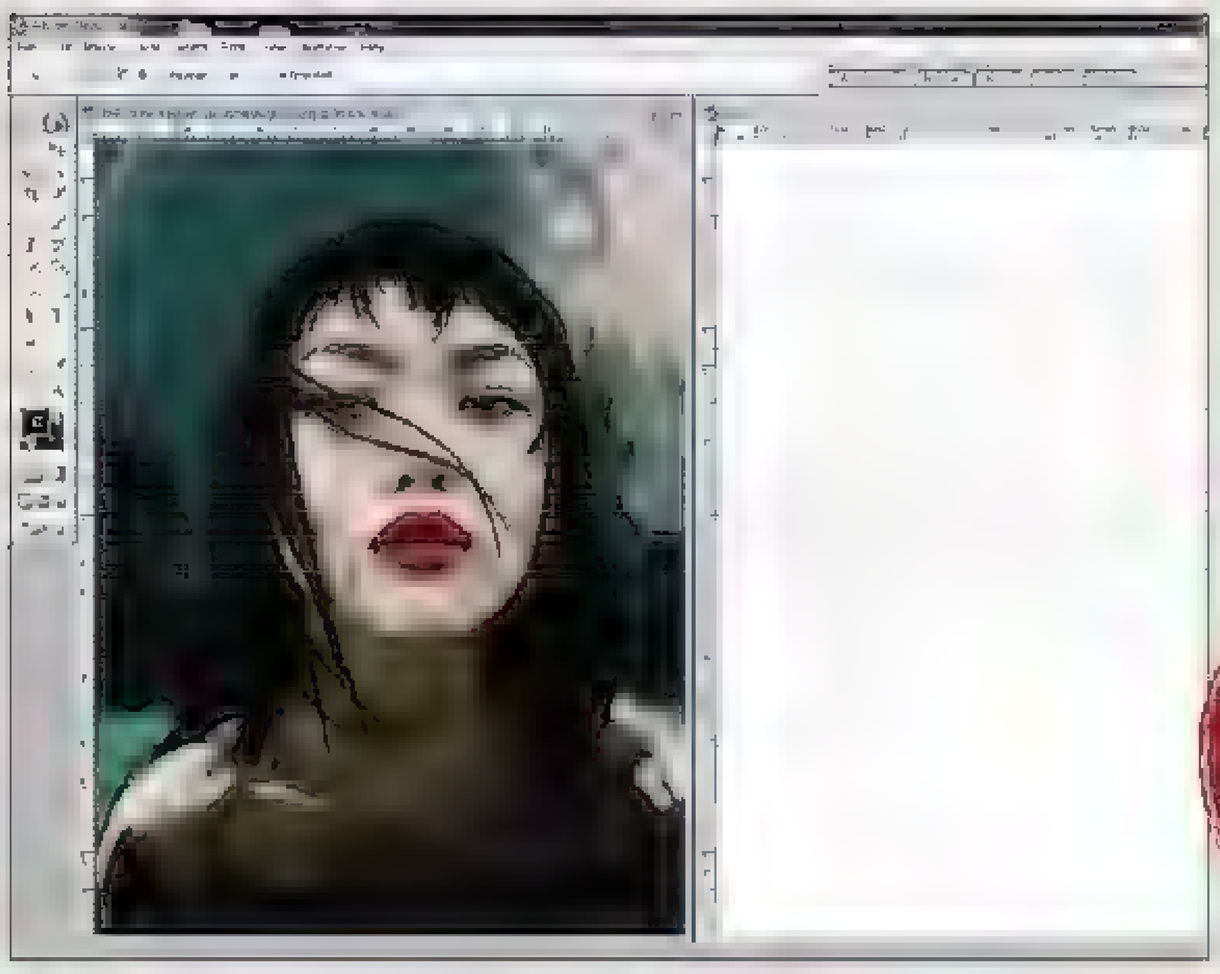


StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

3 Creating a grid using Guides instead of Photoshop's default Grid tool

Although Photoshop offers a superb grid feature I only need a few select lines to work from so I use Guides instead. Making sure that the Rulers are visible, I click and drag guides down onto the image. This process is repeated us ng both the horizontal and vertical rulers until I've created a bespoke grid over the photograph that describes specific points al over the image. On a blank canvas I re-create this process to create an identical grid



PRO SECRETS

Grid tips

When using guides, make sure you turn Snap to guides off. If you don't, your brush strokes will jump towards the nearest guidelines, creating strange effects that you probably won't want. Furthermore, whether you use the Photoshop grid or guides, the attributes of these functions can be altered by opening the Preferences dialog: Edit>Preferences> Guides, Grids & Slices. Here you can change the colours, line styles and other attributes to suit your taste.

Shortcuts

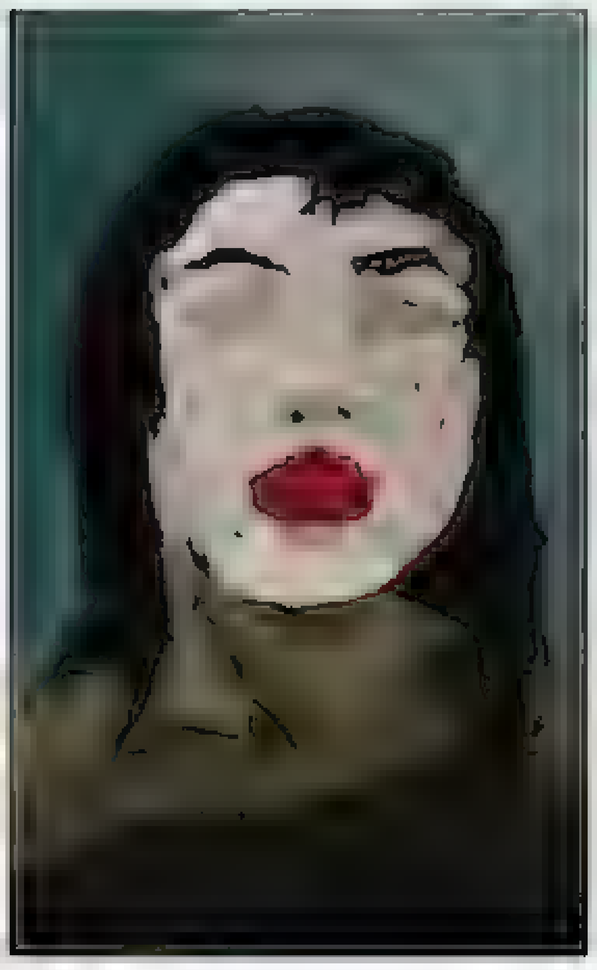
Eye-dropper tool

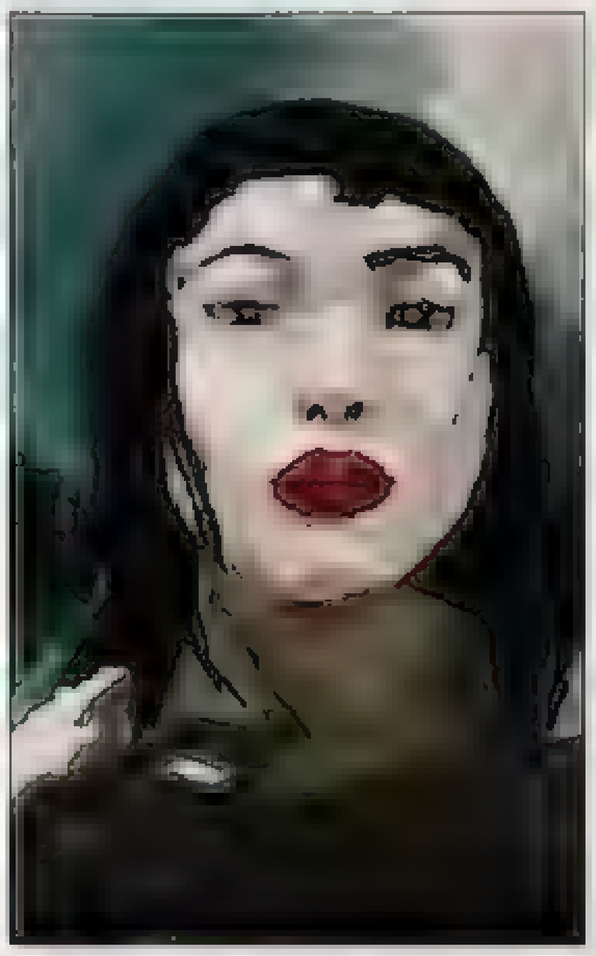
Alt (PC & Mac)

Hold down Alt then click in any image you have open to select a colour to work with.

4 Blocking in colour

Using the Paint bucket I fill the canvas with a flat colour. A mid-tone hue is best here because it generates a good flat background against which light and dark shades sit wel.. Selecting a basic Round brush with a size of around 150 and an opacity level of between 80 and 90 per cent, I quickly block in the main areas of colour for the face and hair. I start by laying down the lightest and darkest tones of skin, hair, main shadows and background



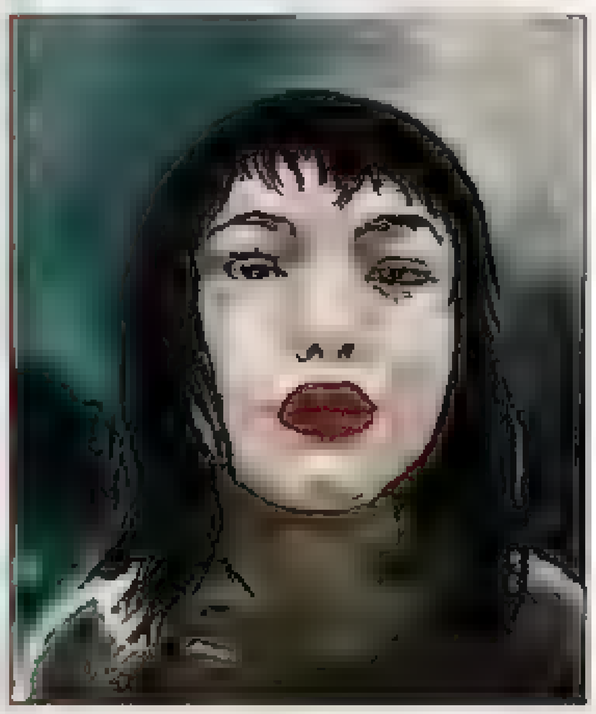


5 Break down into basic elements

Gradually, I break up the areas that correspond to the differing complexities of shade and hue within the photograph. It's an organic, imprecise process, even using my custom grid and Eyedropper. I want to boil the image down to its basic contrast elements; the tonal building blocks on which the success of the finished painting depends. When the various smudges and splodges look like they incorporate all the major features, it's time to examine the details.

6 Refining the composition

Next I sketch out the shapes of the eyes and add definition to the nose, lips and face shape. I use the Eyedropper less on the photograph, instead selecting subtle shades between the colour tones of my painting to blur the boundaries between light and shade. After around ten minutes the blocky smudge now looks a little more like the subject, and in fact could be abandoned at this stage. As a sketch, it already succeeds, but I want to develop it a little further



7 Getting closer

So far so good, but I need to make the face look less like a semi conscious fish that's just walked into a plate-glass window and more like a human being! To do this I need to concentrate on the eyes and mouth, so I zoom into the face area. Now I have greater control over where my brush is going, and I can use the source image to pick ever more specific colours from



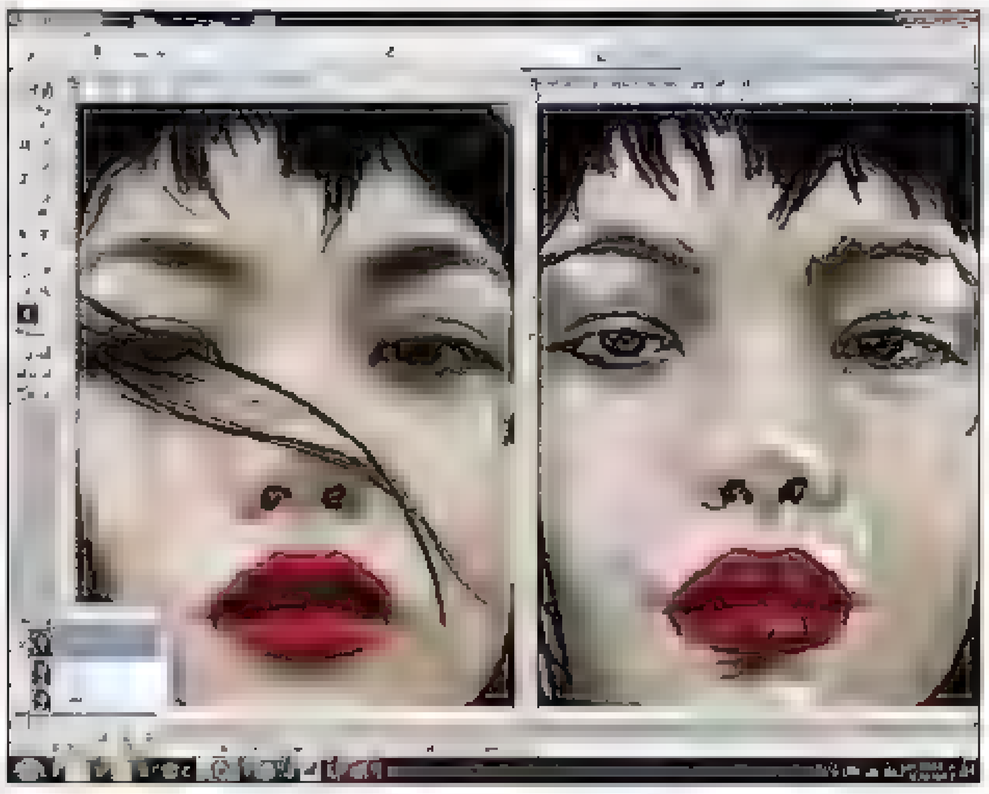


8 Further refinement

I begin to adjust the size and opacity of the brush as I work, allowing the colours to blend a little more as I refine the tonal planes of the face. I spend a fair amount of time on the eyes, but the left eye is a little tricky because of the hair lying across the face in the photograph. I use the right eye as reference, before re-shaping the lips and nostrils

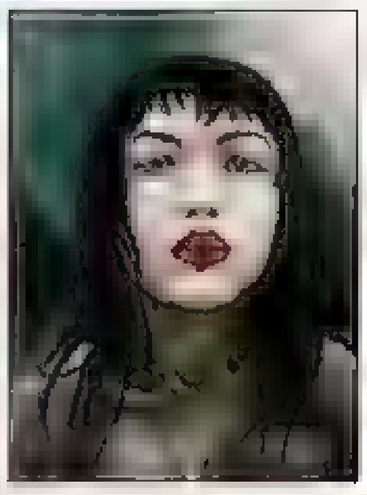
9 Working the detail

I zoom in closer still on the face, and turn off the guide-grid. It's done its job and is now more a hindrance than a help. I can now see which areas need more attention in closer detail, and as I work I adjust the brush size and opacity at greater intervals than previously used. Gradually the colours are mixed into one another to create smoother transitions between the contrasting tones.



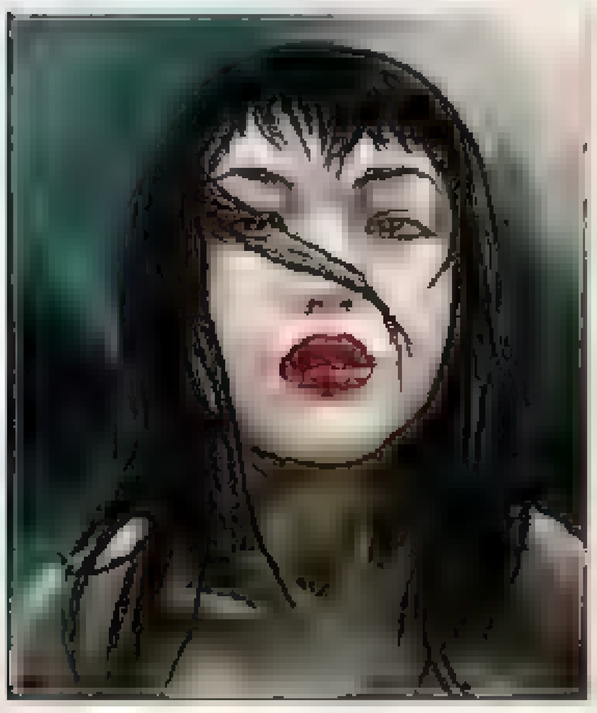
10 Additional detail work

This technique of blending the colours is expanded throughout the entire image, smoothing the tones of the background, hair and shoulders. By this point I have spent about an hour on the painting, but I feel it needs a little more work before I can sign it off, so I spend a further 10 minutes concentrating on the details of the face and hair as well as the image as a whole.



11 Finishing up

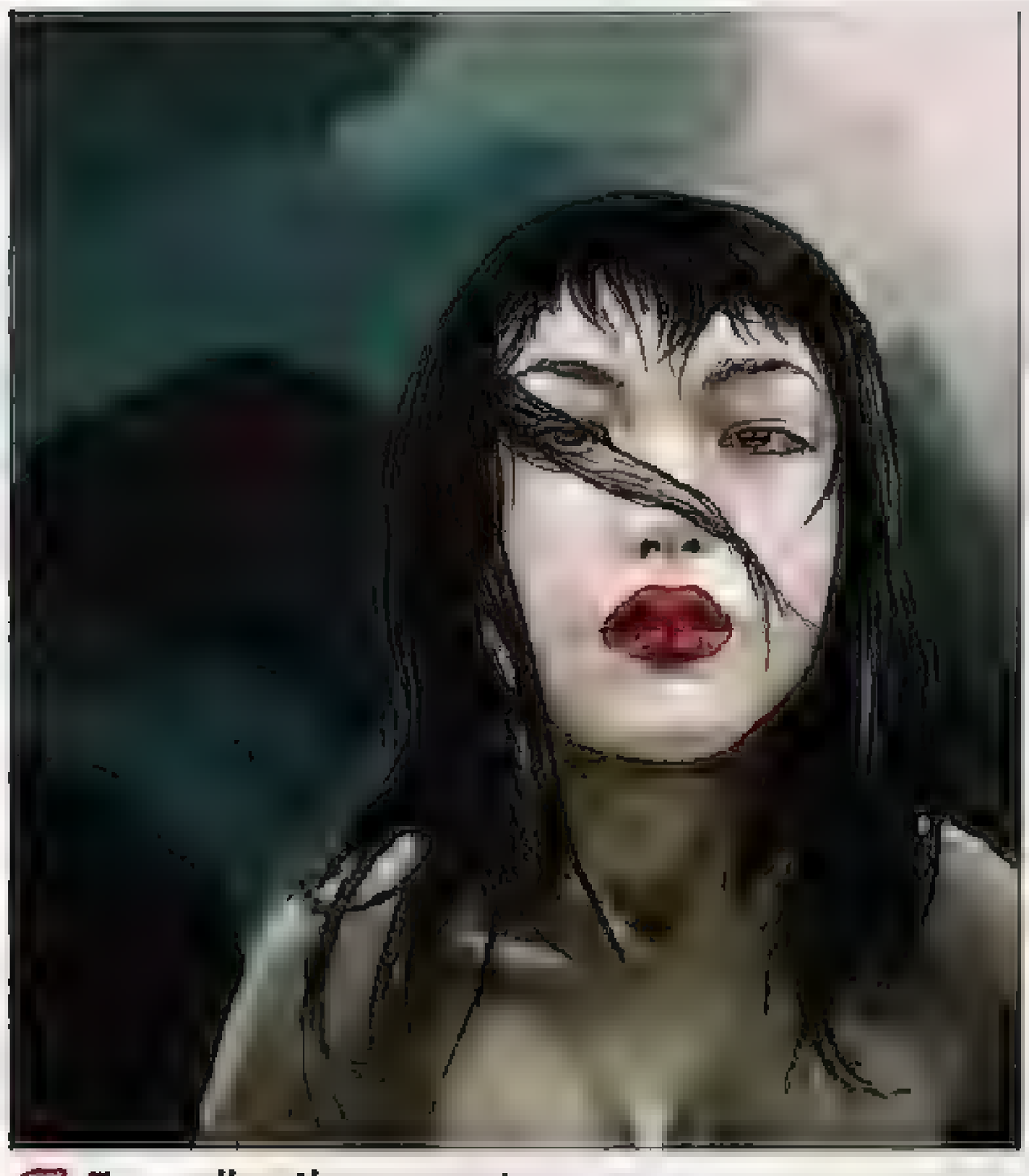
Although I've spent slightly over my allotted hour working on this sketch, it's still a pleasingly quick resolution to the image, and at no point did I get bogged down in energy-sapping problem areas. The process of working so loosely and quickly negates the urge or requirement to spend too long in any one area. This retains an energy and fluidity that can be sometimes lost in more in-depth painting.



PRO SECRETS

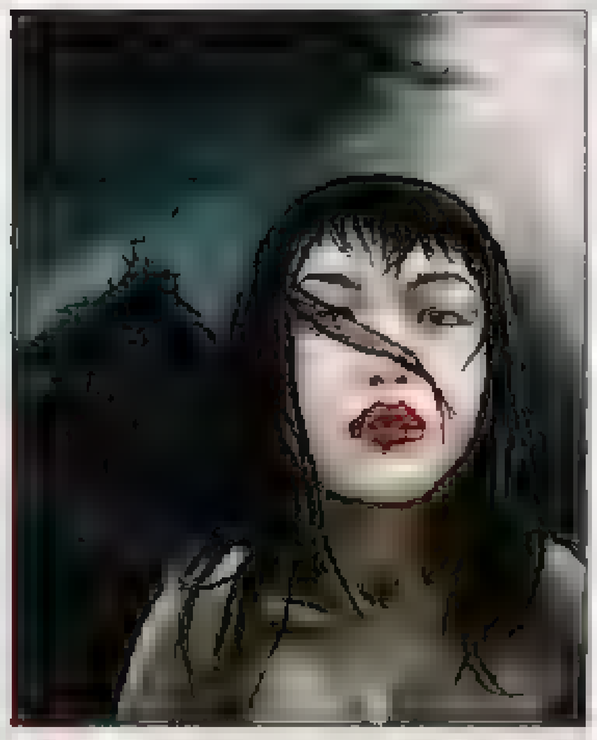
Don't panic!

There's always a moment about halfway through a sketch when I begin to panic. It looks terrible and it seems I'll never find the face within the mess. This soon passes and out of chaos comes order! If you're just starting out as a painter and recognise this fear response, don't worry! It's a normal response experienced by many painters. How you work through such moments defines the sort of artist you are, and of course aids development. As they quite rightly say, no pain, no gain.



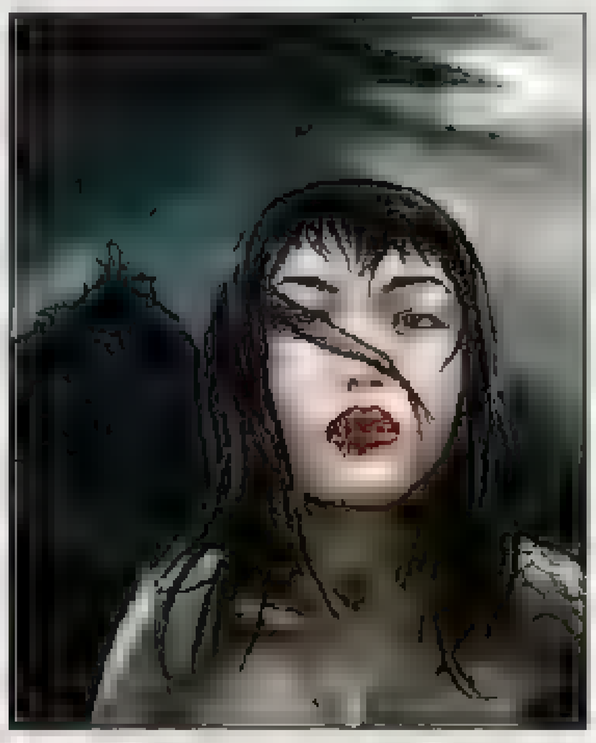
12 Expanding the concept

I thought it might be fun to show how it's possible to take a sketch like this and develop it further. I chose the source photograph because it made me think immediately of a vampire, and the idea of pushing it in such a direction once I'd finished the initial painting seemed like it might be fun. I need a little more space, so I increase the size of the canvas and block in more background.



13 Exploiting the clichés

We're now in cliché territory; we have a sultry (soon-to-be) vampire, in an environment that would appear to be under a shroud of dark night. I think about what else I can add to dress the scene. Making it up as I go along, I work the background into hills and mounds climbing above one another into an eerie, Stygian-lit sky, roughly scribbling in tombstones and a few airborne bats for good measure.



14 Give it some bite

On a new layer I use the Marquee tool to create a circular selection that I fill with white. I then change the Layer mode to Overlay, reduce the layer Opacity and erase parts of the circle until it resembles a cloud-obscured moon. After flattening the image I add stars, more bats and highlights to the image, before subtly extending the incisors of the vampire. A touch of dripping blood and we're done!



Store4ags.com - Free Magazines Downloads In True PDF format!

Subscribe today
SAVE UP TO 40 PER CENT OFF THE COVER PRICE OF IMAGINEFX. SEE PAGE 34 FOR DETAILS
US AND CANADIAN READERS, PLEASE TURN TO PAGE 92

Next month in...

FANTASY & SCI-FI DIGITAL ART ImagineFX

The digital art revolution returns

Andrew Jones puts Painter 12 through its paces in a new workshop, exclusively for ImagineFX!

PLUS! Inside *Painter 12*: the new tools and features that'll make your art pop!

James Gurney workshop
The Dinotopia art legend explores new ways to work with photo references.

Keeping it nice and simple
Discover how loose painting gives lasting results in a workshop by Loïc Zimmerman.

Marta Dahlig returns!
The celebrated artist paints a grand dame of fantasy using new brush techniques.

A Black view of the future
We get an insider's view of the latest concept art goings-on at Massive Black.

ISSUE 70 ON SALE *4 MAY 2011*

Photoshop

UNIFY A RANGE OF FANTASY GENRES



Maciej Kuciara shows how to design an iconic heroine, encompassing several different elements and unifying the concept with colour



For this workshop I'll be guiding you through a few simple steps on how to create an interesting and unique character design – one that's not tied down to any specific genre. I'll try to break the boundaries by dropping interesting elements into the mix and creating a character that unites contrasting worlds into one consistent and appealing painting. I'll take a look at a couple of different aspects, such as presentation and brainstorming ideas into concept sketches. Finally, I'll take my preferred sketch through to a finished image.

The subject for this workshop is a heroine – a mistress of all the genres. I have a strong idea in mind for who she is and how she'll look. She's a hot, badass blonde, a vintage pilot wielding an SMG, with a katana strapped to her back, riding a tamed dragon and destroying anything that stands in her way.

But there are still issues to overcome. I'll show you how a strong control of colour can unify the disparate genre ideas into one image. Are you strapped in? Hold on tight!



1 Brainstorm some ideas

You need to consider how you're going to present your character before thinking about specifics such as value, colour and detail. Depending on the subject, the character design can be shown either as a standard portrait shot, or as an action cinematic shot that puts our hero/heroine in a specific situation. Each option has its own strengths and weaknesses.

2 Choose the right idea for the subject

Taking a brief moment to sketch a few dirty strokes on paper, or in Photoshop, will help you to make your decision. For this workshop I worked up three different sketches. Two were passive and active cinematic shots, and one was a simple portrait sketch. I tried to get thinking about different subjects that go together well: fantasy, sci-fi, post-apocalyptic fallout, vintage and the modern world. I found that my third portrait sketch held my attention the most. It gave me the opportunity to show interesting costume details, revealing part of her environment and introducing some welcome storytelling elements.

StoreMags.com - Free Magazines Download in True PDF format
Release: StoreMags & FantaMag



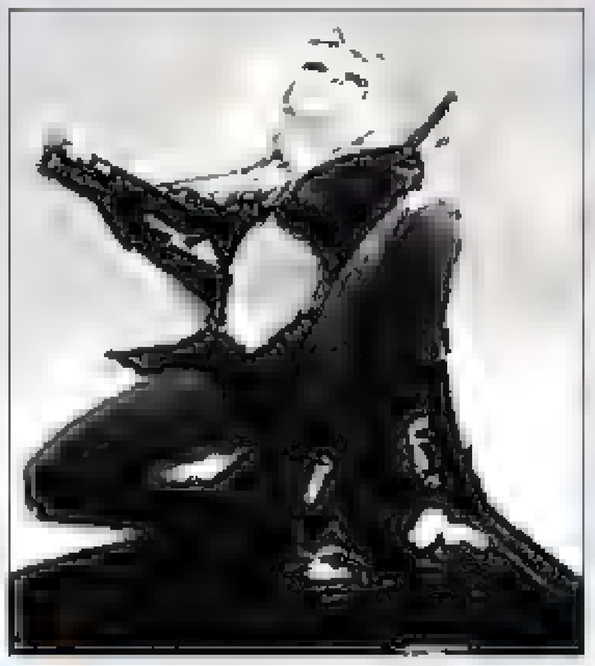
3 References

Before I get my hands dirty and start digging more into my sketch I always try to spend an hour researching the subject. I find it helpful to have a decent collection of photos and photo-textures on hand when painting. Because I like my art to have a realistic look, I'm constantly studying photography and nature to understand the way lighting and colour works



4 Work on values

Once I'm happy with the story my sketch is telling, I start to work up some detail. This helps convince me the idea I'm planning to work on for the next couple of hours is heading in the right direction. I continue building up values, creating mood, and a lighting scheme that will strengthen the ideas. I try to put enough detail in black and white to know where I'll use my colours. Using a few custom brushes to build up interesting shapes and patterns helps me include the key ideas that'll evolve in the colouring and detailing processes.





5 Time for some colour

When I'm happy with the values and the detail in the sketch, I start colouring the image. For my vintage pilot heroine I try to create a lighting scheme that puts the viewer in mind of a World War I aerial battle. I add a dramatic sunset that lights my character with sharp rim highlights. Blue ambient skylight beaming through the clouds gives the scene a range of contrasting dominant colours, blue/teal and yellow/orange

6 Custom brushes

Once the major colour strokes are in place, I continue to add colour on top of the sketch with my custom brushes I use these brushes to slowly build and integrate the colours into the lighting scheme I have in mind At the same, time I start to fill the artwork with detail that'll enhance the character

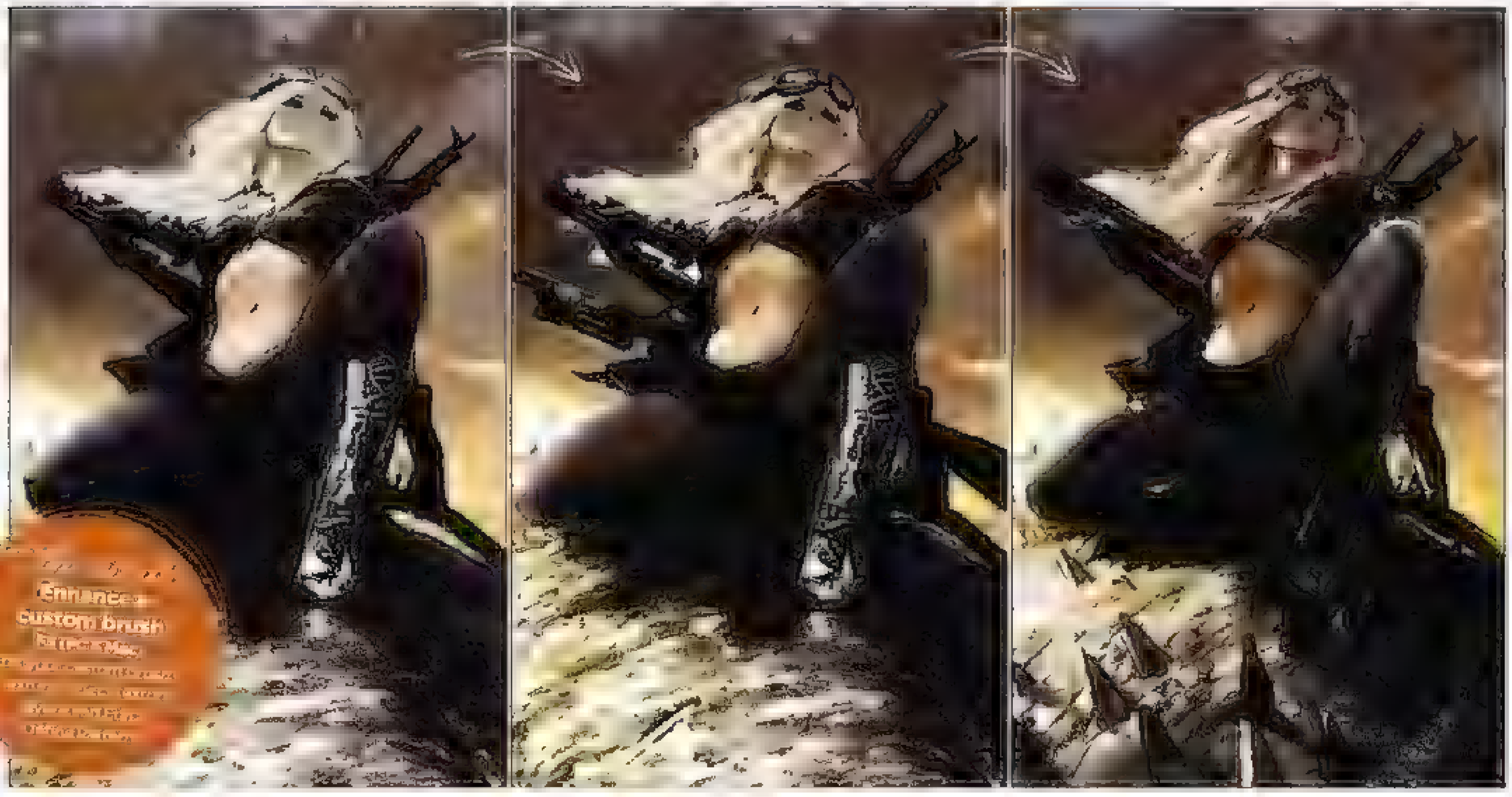


PRO SECRETS

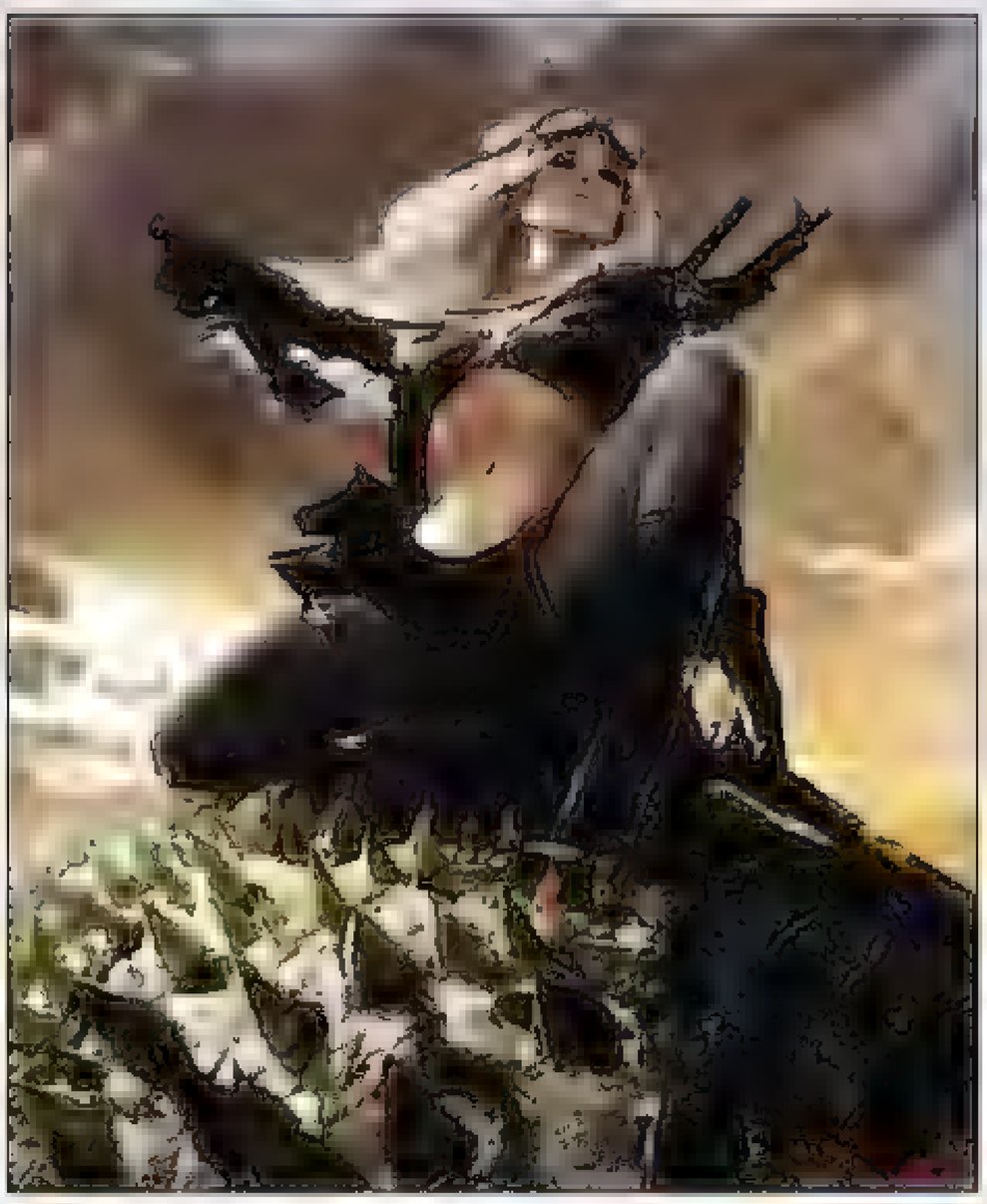
Spot mistakes

7 Customise colour brushes

As I build in the colour, I pay specia attention to what my light sources are and how the light will play on the character In this case I'm using strong, sharp and warm sunlight, combined with a soft, cold sky colour, to create ambient light. I cont nue on this path for a while, trying to unify the amount of work I've put into the image so the various elements a l hold nicely together



Enhance custom brush





8 Add details

When I'm satisfied with the amount of detail in the colour values and shapes, I begin to add details into the focal areas. I always like to keep sharp edges and clearly defined textures in areas that are central to the image. In my sketch, the focus lies on the character, while the dragon's skin and the sky are kept loose. With this technique, even with the intense lighting of the background, I can keep the viewer focused on what's important in the picture: the character

9 Colour correction

The image finally has enough detail to consider it close to being finished. At this point I usually take a few steps back and try to gain a fresh look, to see if the result is satisfying or if it still needs more love. I decide I'm not yet happy with the colours – they don't fully embrace the idea in my head. What I often try to do first is see if there's any way to enhance the values and contrast using the Channels.



PRO SECRETS

Edit your colours

10 Touch ups

I adjust the colour through Color Balance, Levels, Hue/Saturation, Selective Colors and Vibrance until something close to what I had in my mind takes hold. I don't limit adjustment layers to general settings – instead I play with Photoshop's advanced options, such as controlling levels per channel (blue, red, green) or hues per colour (green, yellow, red and so on). I spend time making sure I end up with colours I'm happy with.

11 Final touches

After I'm happy with overall colour grading results, I try to push in a few more touch-ups in areas that could use more detail. I also try to fix some of the dirty brush strokes I applied in the early sketch stages. Finally, I try to make sure that even the crashed dark areas of the image hold some definition. I Color Select from the darkest values of the image and use a custom Noise Layer, which I paint with my brush set in a separate file.



Freelancer.com

"CODE IS LOVE"

Divine inspiration for the web

COME AND CHECK OUT OUR NEW-LOOK SITE!

Visit the world's best-selling magazine for web developers and designers today!

.net

www.netmagazine.com

FANTASY & SCI-FI DIGITAL ART

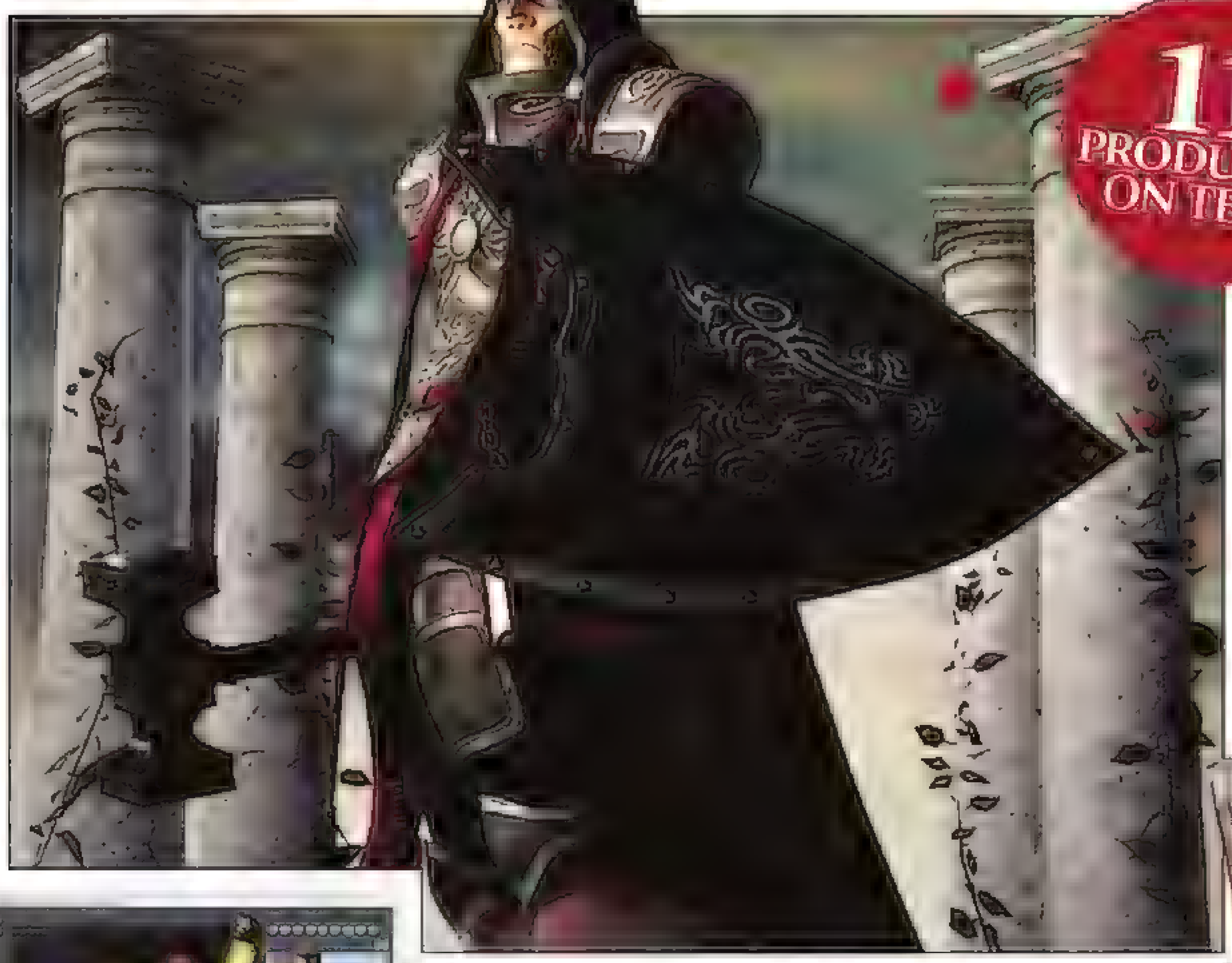
ImagineFX Reviews

The latest digital art resources are put to the test by the ImagineFX team...



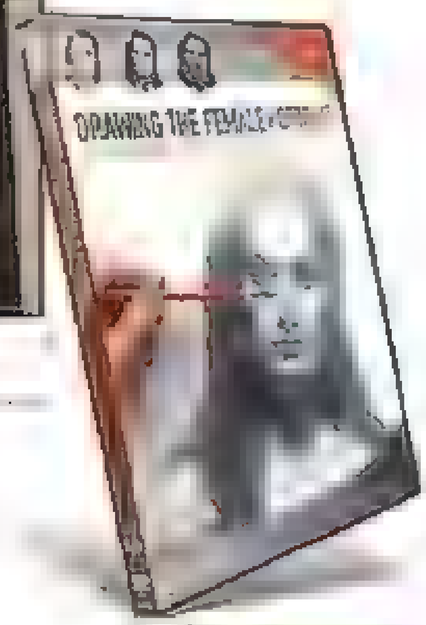
Artist's Choice Award

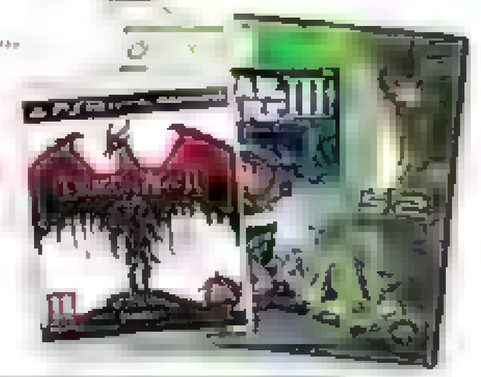
Software and hardware with a five-star rating receives the IFX Artist's Choice award











SOFTWARE

106 Poser Debut
This budget version of the popular modelling program is a great way for 2D digital artists to leap into the third dimension.

BOOKS

108 New reads
75 Years of DC Comics: The Art of Modern Mythmaking; Sucker Punch: The Art of the Film; The Ballad of Rango The Art and Making of an Outlaw Film

TRAINING

109 Drawing the Female Portrait
Spend six instructive hours in the company of virtuoso Ron Lemen

FILMS

110 New movies
TRON: Legacy; Skyline; Monsters.

VIDEO GAMES

111 New games
Crysis 2; LEGO Star Wars II: The Clone Wars; Dragon Age II

RATINGS EXPLAINED Magnificent Good Ordinary Poor Atrocious

Richard Kitner Jr used a more advanced version of Poser to create this render, but many of the tools he used are available in Poser Debut.

StoreMags.com - Free Magazines Downloads In True PDF format!
Release: StoreMags & FantaMag

fileroot.com

For just $50 Poser Debut enables you to explore 3D graphics through virtual mannequins that you can position, animate and render



Poser Debut

GATEWAY TO 3D This scaled-down version of a long-standing 3D favourite still packs a hefty punch

Price	Company	Web	Contact

Priced to encourage you to dip your toes into creating 3D art for the first time, Poser Debut is like a virtual photographer's studio in which you dress the scene, set up the models and lights, then take the picture. As well as enabling you to create finished images and animations, it's also a useful reference tool; you can check how an arm would look from an unusual camera angle or see how a face looks under a particular lighting scheme.

Unlike more sophisticated 3D software, you can't create your own figures and props – instead, you mix and match from the 2GB of content provided or buy in content from Content Paradise, the online store run by Poser Debut's publisher. To help you get started, the program includes over 50 step-by-step guides with video. These are clear and follow a logical sequence from first concepts to rendering your completed scene.

The user interface is less friendly, mostly because of the variety of styles used for different controls. Selecting figures and other content from the Library area is a fiddly process, although the separate Search tab is effective. The dials that enable you to adjust every detail of your figures pose and proportions are more accessible. And after paying $50 for a product, we could do without the ticker tape advertising pane.

Lighting and rendering your scene once it's set up is simple. A clever globe-shaped control gives you a good sense of what lights are where in the scene, and rendering is as easy as selecting the preset you want to use. The animation uses a frame by frame system that's straightforward to pick up, easy to apply and applicable to other 3D software should you delve deeper into the topic.

> A clever globe-shaped control gives a good sense of what lights are where

Of course, you can achieve far more with Poser 8 – from which Debut is derived – including advanced material editing, flowing cloth and hair, and faster, more customisable rendering. Poser Debut can't be a substitute for a sibling program that costs five times as much, and you may strain against its limits before long. Concerns over the friendliness of the interface as debut, however, it's a good way to explore 3D if you've never looked beyond Photoshop or Painter.

DETAILS

- System Requirements
- Pricing

RICHARD KITNER JR

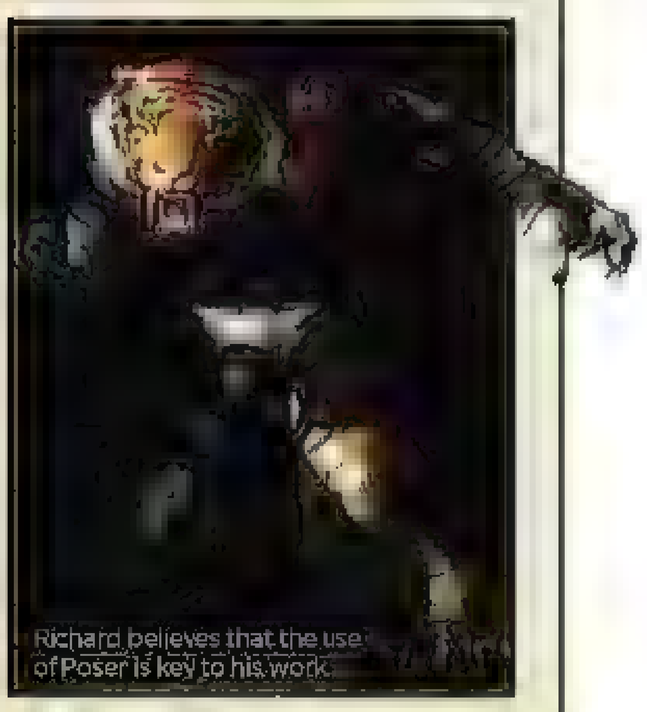
Poser is the creative fulcrum this fantasy artist relies on

What was it in particular about Poser that appealed to you when you first tried it out?
The ability to take the content available to me and use it how I saw fit. I could light it, pose it and create with almost no restrictions.

Does the program play a large role when you're creating artwork now?
Poser is my go-to application. Without it, I don't think I'd be creating any artwork at all! Just about every image I make starts and ends with Poser.

What benefits can it bring to fantasy artists discovering the software for the first time?
The unprecedented ability to light and pose figures and to find the perfect point of view with the cameras. You know that the shadows fall where they should and your perspective is always going to be spot-on. It's great if you want to digitally paint over the base.

What advice would you offer newcomers to Poser to help them create better artwork?
Emulate your favourite artists and create images that interest you. Read lots of tutorials and ask many questions of established artists. The best way to learn is to just dive in and start playing.



Richard believes that the use of Poser is key to his work.



Richard Kitner Jr has created artwork for the games Battleground: Fantasy Warfare and Duel of Ages II

home.comcast.net/~furorcerupt



75 Years of DC Comics: The Art of Modern Mythmaking

SUPERSIZED If you only purchase one massive, weighty book on DC's illustrious history this year, make it this one

Author Publisher Price
Web ISBN Available

There are many things to report about this 75th anniversary book of DC Comics, but it would take a rather robust reader to miss the main appeal: its massive bulk. Weighing around seven kilograms and coming in its own plastic-handled case, the thing is humongous. And with 720 pages measuring 47x33cm, this translates into a lot of fun when leafing through it.

Its size isn't all novelty though – everything about this book is huge. The contents take us on a journey through DC Comics' history, with many full-page covers and other contemporary imagery from photography to models and screen stills. This displays the classic comic art in grand proportions, but also a vividly colourful historical context of these most treasured comic characters and stories.

There are five pull-out, four page timelines that you can extend to reveal smartly designed and hugely informative histories of the main ages of comics (the silver and gold sheens of the outer pages is just one example of Taschen's impressive production



values) Seven chapters comprise the Stone (up to 1938), Gold, Silver, Bronze, Dark and Modern ages, with an afterword on Digital.

Threaded throughout the tome are biographies of key artists, writers and in the case of Karen Berger, originator of DC imprint Vertigo, key editor. The balance of text, photography and contemporary art always seems right, and it's easy to manoeuvre around the pages with captions and headings clearly pointing the way.

There's a section that displays book case designer Chip Kidd's personal collection of non-superhero artists' drawings of superheroes. Charles Burns, Matt Groening and Chris Wares offer mini comics of Batman and provide the only exclusive content of the book, the rest being available elsewhere.

But you'll not find such a colourful history so entertainingly presented anywhere else and although the cost is hefty, the unique experience of immersing yourself in DC's world through this faultlessly researched and designed book is worth the price of admission.

RATING ✍✍✍✍✍

Further reading...

One 'Art of' book fails to land a killer blow, while the other goes the distance

Sucker Punch: The Art of the Film

Edited Zack Snyder
Publisher Titan Books **Price** £30
Web www.titanbooks.com
ISBN 9781848568532 **Available** Now
RATING ✍✍✍

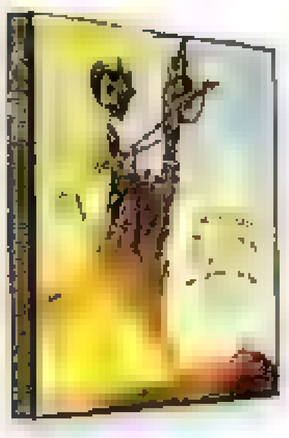


Film art books usually have as much, if not more, photo-based content as 2D and 3D artwork, and this book is no different. Thankfully this only serves to re-establish how this film's concept art informs and inspires the film's final look.

Whether you love or hate Zack Snyder's film interpretations of acclaimed graphic novels 300 and Watchmen, he's worked with great artists on his films, and this title – based on original material – continues that trend. It's a real disappointment, then, that the artists that have played such an integral part of the film's aesthetic are left unnamed here – a disappointing oversight for a book with the word 'art' in the title.

The Ballad of Rango: The Art and Making of an Outlaw Film

Edited David S Cohen
Publisher Titan Books **Price** £28
Web www.titanbooks.com
ISBN 9780857684752 **Available** Now
RATING ✍✍✍✍



If you've seen Rango at your local multiplex then you know the film's packed with odd-looking varmints. The Ballad of Rango provides a good insight into how every creature made the jump from sketch to final render. The text from the key people involved only goes so far though – good job, then, that the artwork is reproduced on a large scale. This enables you to examine every brush stroke and texture without squinting. Like one of the sun-beaten denizens of the Spaghetti Western-esque town Dirt where much of the film's set. Details of key action sequences complete a book that should interest anyone who's interested in seeing cohesive character concept art.

StoreMags.com - Free Magazines Download in True PDF format!

Release: StoreMags & FantaMag







The training video shows how Ron uses values of dark and light to establish a value scale that enables accurate rendering of skin tones.

Ron's head construction methodology ensures you sort out position and scale before worrying about tone and detail.







Drawing the Female Portrait

DO RON RON Six hours in the company of Ron Lemen will transform the way you approach not just portraits, but everything else you draw

Publisher | Price | Format | Web

On a physical level, very little happens in this, the second in a projected series by Ron Lemen on portraiture. You'll see an unwavering overhead shot of the artist drawing a succession of life studies: one short and one long, for each of three standard views of the head. With the exception of a single charcoal exercise, everything else on the video is rendered in pencil, without the distraction of colour.

On a conceptual level, however, this drawing masterclass is one of the deepest experiences in the Gnomon Workshop training catalogue. As Ron draws, he narrates everything he's thinking about to achieve portrait studies that feel solid and alive.

The video kicks off with an accessible sequence in which Ron explains some of the core principles he constantly applies in his work. You might be familiar with the idea of using values of dark and light to check your painting's composition and legibility. Ron focuses here on another use for them: establishing a value scale that enables you to accurately render the tones you see. He also shows three common ways to create varied tones with a line-drawing tool such as a pencil and encourages you to warm up for a drawing session with quick head construction exercises.

The exercises become more relevant as Ron starts creating the drawings. You'll see how his head construction principles evolve into drawing features as abstract forms, ensuring you sort out position and scale before worrying about tone and detail.

Despite the austere simplicity of the presentation, this is a video that repays close attention and repeated viewing. Despite a running length of nearly six hours, there are few wasted words. You're in the hands of an artist who has deep knowledge of his craft and the ability to communicate it with precision.

DETAILS

Topics covered

Length

Rating

RON LEMEN

Classically trained, and a former pupil of the Spanish portrait virtuoso Sebastian Capella, Ron has been a concept designer and art director in the video games industry for over a decade. His clients include Blizzard, Time Warner, Wizards of the Coast, Marvel Comics and Disney. Ron has been an art instructor for nearly 20 years and, with his wife Vanessa, he runs an art school in California, where they instruct classical foundation, fine art painting, illustration and conceptual design.



ronlemen.blogspot.com

StoreMags.com - Free Magazines Download in True PDF format
Release: StoreMags & FantaMag



The legendary lightcycles undergo an upgrade that'll thrill fans of the first film

TRON: Legacy

SECOND COMING Exquisite visuals take centre stage in the family friendly sequel to the iconic film from the 80s

Distributor Disney **Certificate** PG **Price** [illegible] **Available** 18

Featuring special effects that the makers of the original 1982 film could only dream of, TRON: Legacy is one of the sleekest, visually immersive films of recent years – especially in 3D.

Twenty years after the mysterious disappearance of computer genius Kevin Flynn (Jeff Bridges) his son Sam is resistant to taking over his father's computer company, sporadically sabotages the company's quest for world domination instead. When Sam tracks down the source of a strange signal from his missing father he soon finds himself transported into The Grid, his father's digital alternative reality and prison for the last two decades. United they must confront their ruthless creator the digital tyrant Clu.



Syd Mead's original vehicle concepts get a polished reworking from Daniel Simon, with Neville Page's fingerprints on the helmet designs and 'Iron Man 2' Phil Saunders taking care of the new costumes. A series neon lights set against charcoal backs and like a new bit of kit you instantly want to get involved.

Both DVD and Blu-ray discs offer cool extras with the latter featuring a preview of the animated series TRON Uprising. They both have mini films Visualizing Tron and Installing the Cast, which should sufficiently blow minds.

True, it's a little hard to muster any real empathy for the 2D characters but as the PG rating suggests this is primarily for kids who'll enjoy inhabiting a beautifully crafted parallel digital world, and secondly for the adults keen to replicate their experience of watching TRON the first time round.

RATING



Not all the environments in TRON: Legacy are black

Also look at...

VFX directors fumble an alien invasion, while a low-key alien drama scores high



Skyline

Distributor Momentum Pictures
Certificate 15
Price £20 (£25 Blu-ray)
Available Now
RATING



Skyline is a film made by visual effects professionals and it shows on a few levels. Directed by The Brothers Strause and written by two of their visual effects pals (on their script debut), it may have started as a brainstorming session of B-movie fun but the result is a ponderous A-movie fail.

A group of friends in LA are awakened one morning to a bright, trance-inducing light that tries to suck them up into an alien mothership. Over 94 minutes they stare out at the spaceship, squabble about leaving the apartment but ultimately don't.

The visuals inspired by The Matrix, Invasion of the Body Snatchers and District 9, divert attention from the dialogue that's hacked from countless clichéd genre films. But there's no fun to be found in the script, and tension is swapped for bluster. The few original effects sequences highlights that involved should stick to their day jobs.



Monsters

Distributor Momentum Pictures
Certificate 12
Price £18 (£20 Blu-ray)
Available 11 April
RATING

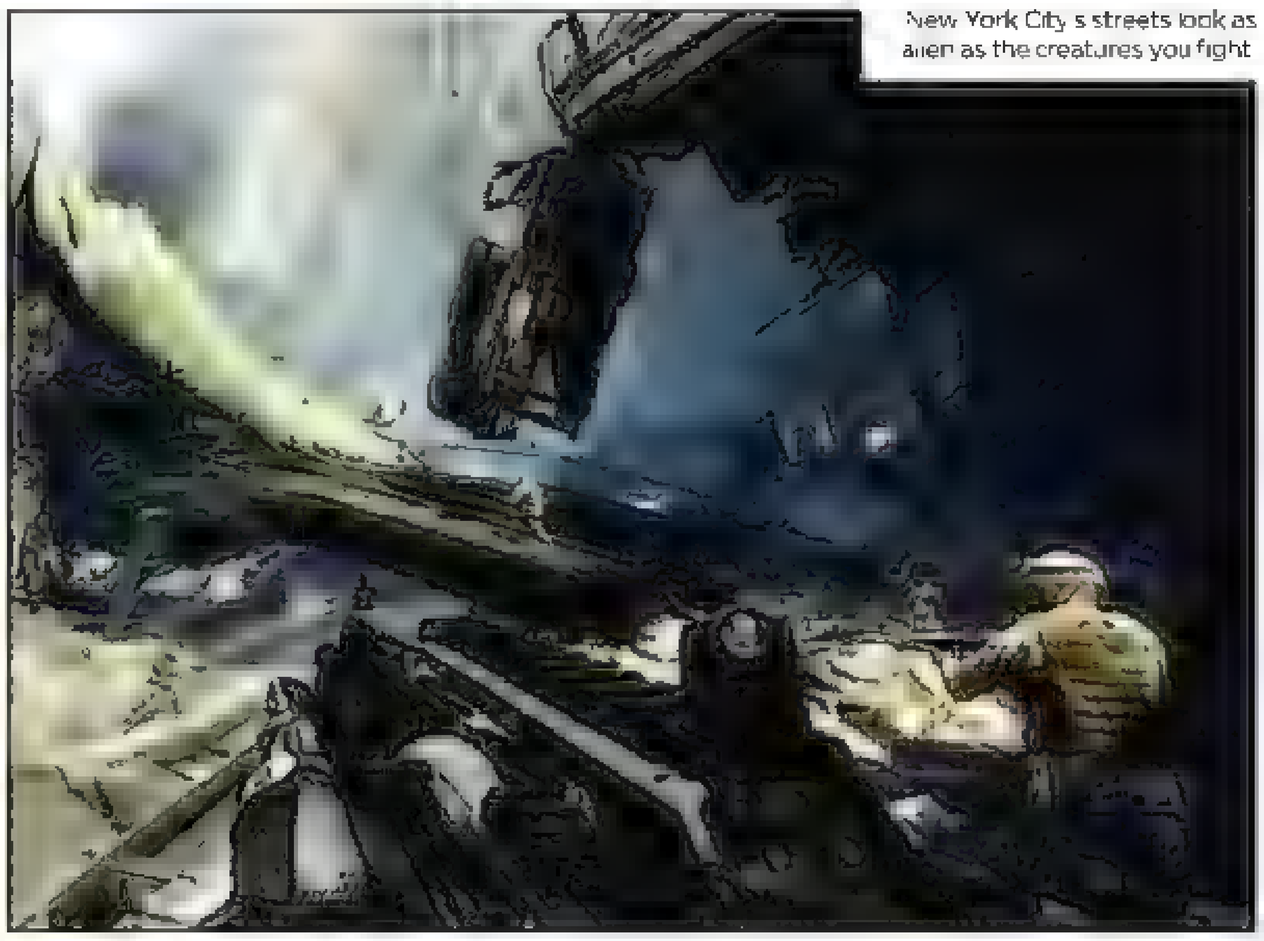


District 9 proved sci-fi magic can be achieved on the cheap. Monsters goes one step further: director Gareth Edwards created all the visual effects in his bedroom. See page 16 for an in-depth look at how he achieved this amazing feat.

Set in the near future, an alien life form begins to move from an infected zone on the Mexican/US border. The army is mobilised and anyone caught in the middle is in trouble. Not good news for US tourist Samantha Wynden and photojournalist Andrew Kaulder who must try and cross the 'zone' before the US forces turn up the heat.

With real locations standing in for the film's ruined border towns, Monsters creates a believable naturalistic dystopia. The aliens' appearance is reserved for subdued cameos. Although clumsy when revealing its comment on America's immigration policy, Edwards still manages to craft a worthy sci-fi nightmare on a shoestring.

StoreMags.com - Free Magazines Download in True PDF format
Release: StoreMags & FantaMag



New York City's streets look as alien as the creatures you fight

Crysis 2

INVISIBLE TERROR Aliens scatter from a Nanosuited killer as he storms through stunning surroundings

Format X360 Publisher EA Price £
Available Web ame/crysis 2

Unfurling in an alien-ravaged New York City in the year 2023, Crysis 2 puts you in control of Alcatraz, the game's one-man killing machine. He just happens to be powered by the Nanosuit 2, an advanced piece of combat armour.

In the game this suit enables you to cloak yourself, leap 50 feet into the air and, if you're feeling particularly frivolous, kick a taxi at unsuspecting alien foes. It ensures that no firefight or alien encounter plays out the same way. Although the game's heavily cinematic, the choices the suit offers entertain new, playful ways to resolve a mission.

We've all seen our fair share of decimated cities in the past, but no game does it like Crysis 2. Fire effects





The phrase concrete jungle never seemed so apt

lighting, water and dust particles are beautifully rendered. But, putting technical wizardry aside, Crysis 2 earns points for its art direction. Eyes roll when you hear that yet another video game will be set among the concrete canyons of the city that never sleeps. But with an art team that includes the likes of Marek Olkon, you know there'll be an original take on familiar surroundings. The new New York feels elegant and spacious. It's a true and unique playground to test out your power suit's abilities. The suit itself is boldly visualised and resembles a skinless warrior, its flexing anatomy proudly on display.

Crysis 2 is one of the most technically advanced games you're likely to see this generation on both consoles and PC. If you've got the money and the setup, we suggest you dish out for the PC version because it's nothing short of gaming Valhalla. Otherwise pick the PS3 edition, which comes complete with 3D mode. Crysis 2 is the Rolls Royce of games, a beautifully designed package that purrs with technical know-how.

RATING 5/5

Also look at...

New brick-based Star Wars fun and a more refined gaming experience



LEGO Star Wars III: The Clone Wars

Format PS3, Wii, Xbox 360, PC
Publisher Activision
Price £40
Available Now
RATING 4/5

Traveller's Tales LEGO spin-offs are here to stay. Anyone who's played the previous LEGO games in the series will be familiar with the format – navigate levels inspired by scenes from classic movies made in LEGO, collecting bricks as you go. But there's a fresh and hilarious take on the Clone Wars storyline and a massive increase in length to entice you back. A dynamic split-screen mode that enables you to explore levels at your own pace without the annoyance of being tethered to the same screen as your co-op partner also adds to the gameplay.

The game weaves in and out of events from the new TV series, shoehorning in reams of epic space battles, lightsaber brawls, vehicle missions and a meaty roster of characters, including Mace Windu, Anakin Skywalker and Obi-Wan Kenobi. With an increase in size and scale, LEGO Star Wars was, is and always will be beautifully crafted but simplistic fun.





Dragon Age II

Format PC, PS3, Xbox 360
Publisher EA
Price £35 (PC) / £50
Available Now
RATING 4/5

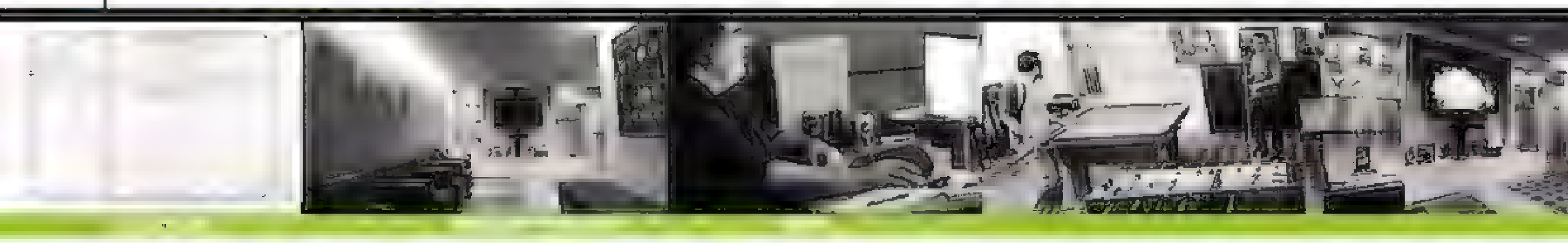
The changes to Dragon Age II have worked. This RPG's look has been refined and imbued with a new clean, sharp and distinctive style, resulting in a breathtaking experience. Running on Dragon Age Origin's Eclipse engine, the sequel is more vibrant and colourful, popping with luscious environments that hook your eye.



Gameplay hasn't been overlooked either. The flood of text responses to character interaction has gone; there's a simpler Mass Effect-style three-answer system and every character's voice acted. Combat is equally swift and delivers more immediate melee combat, though those who like some tactics in their RPGs will find it wanting.

A familiar formula and story made the original engrossing, but better pacing, combat and visuals offer a fresher experience, albeit one that's comforting the consoles more than its traditional PC home.

StoreMags.com - Free Magazines Download In True PDF format
Release: StoreMags & FantaMag





The art team shifted gear for Dragon Age 2, refocusing the style to offer something more unique in a very grounded genre

BioWare

MAKING WORLDS Ranked one of Canada's top 100 employers, BioWare creates some of the strangest worlds in video games and it takes a lot of art work to do it...

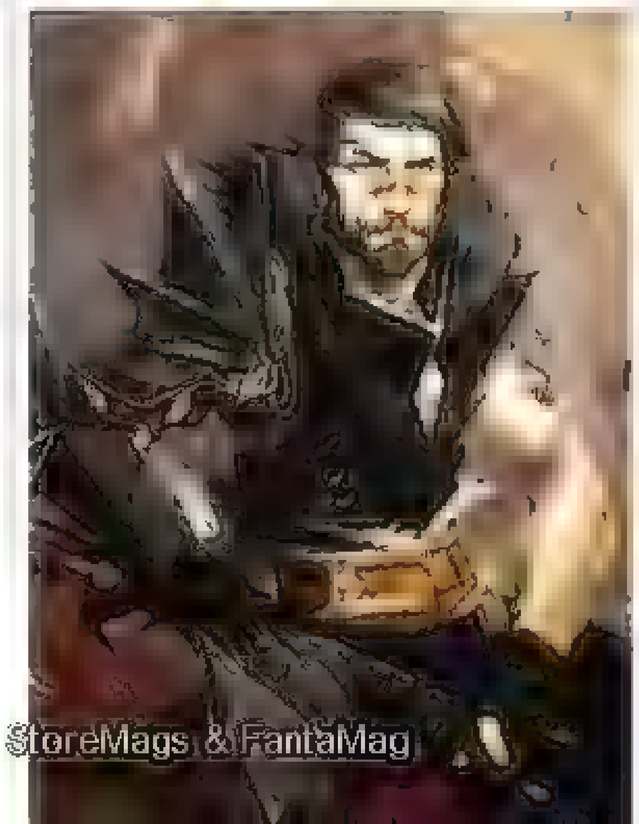
"Our vision is to create, deliver and evolve the most emotionally engaging games in the world," states BioWare co-founder and group general manager Dr Ray Muzyka. Although BioWare is now owned by Electronic Arts, this is the same mantra that set the Canadian studio apart from its rivals when it launched 16 years ago.



After graduating as medical doctors in 1992, Dr Ray Muzyka, Dr Greg Zeschuk and Dr Augustine Yip began working on ideas for a video games company. By 1995 they had launched BioWare, with ambitions to create role-playing games that focused on unique worlds and rich stories.

After successes with licensed worlds in Baldur's Gate and Star Wars: Knights of the Old Republic, BioWare took the plunge and began developing their own properties. The first was the smart arts epic Jade Empire and the most recent being Mass Effect 2, one of the highest rated games ever.

Art director Matt Goldman has been with BioWare since the beginning. "Each project presents its own problems and opportunities for personal growth," says Matt. "Each title has pushed my kung fu to the limits but it was Jade Empire that was the most interesting of times.



The new style for Dragon Age 2 is both visual and practical. The new direction was chosen because it reinforces the themes of the game's story.

Jade Empire was BioWare's first original property developed on new technology and marked many firsts for the studio: first 3D game, first console game and the first project as full leads. "I'm really proud of the way Jade Empire turned out, but it was an immense amount of learning to do," says Matt. "I never forget the opportunity, support and coaching given to us by the doctors."

With a track record for developing expansive, involving games set within believable worlds, BioWare needs to create a lot of artwork and demands a lot of investment from its art team, especially at the concept stage.

Concepts represent a first-encounter with a character, space, spell or special moves; states lead designer



Mike Laidlaw explaining how at this phase of development the artists, writers and gameplay designers come together

StoreMags.com - Free Magazines Download in True PDF format
Release: StoreMags & FantaMag

Sketchbook.com



PROJECTS Baldur's Gate, Star Wars: Knights of the Old Republic, Jade Empire, Dragon Age Origins, Mass Effect 2

ARTIST INTERVIEW

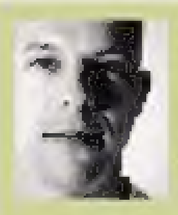
MATT GOLDMAN

BioWare's longstanding art director reveals all

How many artists work at BioWare and what would an artist need in their portfolio to work for you?
There are about 100 artists and animators across the Edmonton and Montreal studios. Some studios will be looking for your ability to use certain software. 3ds Max, ZBrush, Photoshop are standard industry authoring tools we use, but software skills don't give you the ability to make good artistic judgment calls. What we'd be looking for is a portfolio that shows your skills, design sense and versatility. Reading between the lines we're after commitment and passion to art, animation and storytelling. Does the applicant draw, paint, sculpt, build models, or animate as a hobby? Have they ever done a comic book, a short film, costume design, or figure drawings?

Is there a BioWare art style?
Not exactly, although the projects generally tend towards the representative side of the spectrum. Part of what makes BioWare projects so great to work on is the autonomy to develop an exciting and appropriate art style.

How far does BioWare's technology dictate the look of your game's worlds?
Technology is one factor among many that needs to be juggled. Dragon Age demands certain features such as robust inventory, conversation and cinematic scripting that many other titles don't really have to worry about. Graphically, we select the features that best illustrate what our game is supposed to be about.



Matt is the art director at BioWare and best known for putting characters through emotional turmoil.

blog.bioware.com



"The foundation to our success are our smart, creative, passionate employees at all our locations," says Dr Ray Muzyka, co-founder of BioWare.

to create a perfect image or moment captured in a concept that helps push the game forward in a unified direction.

Part of BioWare's success can be levied at the staff's struggle for perfection. The team are open to redraw ideas rather that repeat mistakes. Dragon Age 2 is a prime example. It features a distinctive look that's different to the first game in the series, Dragon Age: Origins.

> **Our inspiration is the real world, rather than drawing from other fantasy**

"While Origins was attractive the team wasn't satisfied with the overall result and cited indistinct vision as an obstacle in taking Dragon Age to the next level. The styling was divorced from the subject matter and didn't stand out in a market increasingly crowded with very good games," says Matt. "We built a much stronger vision that resonated with the core themes of the game and worked to harmonise the technology and intended styling."

With such a pursuit of perfection and innovation, the BioWare team is always looking for inspiration. Consistency is key to the team's success. "In a lot of ways, our inspiration is the real world, rather than drawing from other fantasy," says Mike. "In the end, we're asking ourselves, 'Why would someone do that?' or 'How would this country react to these events?' If we can't answer those questions, we work on world and character building until we can, and sometimes out of that process we learn that, a character wouldn't do what we thought, but by that point both the character and the story of the game are much stronger."

At BioWare concept art informs the bigger picture, it's used as a springboard to dig into a game's world, uncover flaws and highlight new directions. It's a process the studio has developed over time. "Lessons learned tend to focus on basics like clarity of vision, solid values and guiding principles," says Dr Ray Muzyka, who adds that "being humble" and "being open and honest" has helped BioWare grow. It's a sentiment Matt agrees with, saying BioWare values personality and insight just as much as knowledge of software such as Photoshop. "From the top down BioWare promotes a culture of humility and excellence. Our artists are among the best in the business and are looking for ways to reach out to the other disciplines and make the project better together, but there's remarkably little showboating," says Matt, quipping, "maybe it's the brutal winters?"



BioWare employs over 100 artists to work across its games portfolio, helping to flesh out the studio's dynamic universes.



WELCOME TO THE ImagineFX DVD

FANTASY & SCI-FI DIGITAL ART

To tie in with this month's epic theme we've rounded up some of the best landscape workshop videos for you!



EPIC ART

Epic video collection

Learn how to work with perspective and depth, use a limited colour palette, integrate sketches into a fantasy landscape, paint old-school sci-fi and more!

FEATURING ART FROM...

Adam Paquette | Alex Chu | **Bill Corbett** | Emrah Elmasli
Mike McCain | Emmanuel Malin | **Sam Burley**

See page 24 for Sam Burley's landscape art, and page 84 for a masterclass on texture image by Emmanuel Malin.



Problems with the disc? Email support@futurenet.co.uk



Contact details

Reader artwork: Expose@imaginefx.com
Postal address: ImagineFX magazine,
Future Publishing Ltd,
30 Monmouth Street, Bath
BA1 2BW, UK
DVD problems? Email support@futurenet.co.uk, or phone +44 (0) 1225 822 743 and ask to speak to Disc Support.

recycle

Respect the Environment

Throwing away old or surplus discs?
If you would like your Discs to be recycled rather than put into landfill, please post them to:
Polymer-Reprocessors,
Reeds Lane, Moreton, Wirral, CH46 1QW
Please respect the environment and dispose of waste plastic responsibly.

Learn from the art experts today!

Follow video workshops, install bespoke brushes, and view reference photos and WIPs



Paint a sea with drama

Sam Burley's environment skills come to the fore in this sci-fi seascape image



Use textures in your art

Watch as Emmanuel Malin achieves great results with just a few choice textures



WORKSHOP FILES





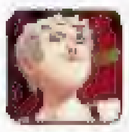
76 **Paint a dramatic waterscape**
• WIPs • final image • brushes • video



82 **Show a futuristic battlefield vista**
• WIPs • brushes • final image



84 **Get epic results with textures**
• WIPs • final image • brushes • video



88 **Get hands-on with your iPad**
• WIPs • final image



94 **Quick ways to better portraits**
• WIPs • final image • video



100 **Unify a range of fantasy genres**
• WIPs • final image • brushes • video

TOP ART ADVICE!





Experts answer your questions

Light and shade Jonathan Standing reveals how to unify a lighting scheme using layers

I am the law Learn how to design a mech for a futuristic police force with Remko Troost

IFX READER FXPOSÉ

Get your art seen by fellow readers – email fxpose@imaginefx.com



StoreMags.com - Free Magazines Download in True PDF format
Release: StoreMags & FantaMag



Andrey Kasatsky

"The DAVE School helped me master a variety of 3D applications and allowed me to channel my creativity in ways that I couldn't imagine before."

www.daveschool.com

The DAVE School can help you land a job in the film, television and gaming industries. Learn how at www.daveschool.com

DAVE SCHOOL

DIGITAL ANIMATION & VISUAL EFFECTS

StockMags.com